

WITH SUPPLEMENT—JOHN McCORMACK

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METROPOLITAN ENTERS CONCERT BOOKING FIELD

F. C. Coppicus to Head New Bureau which Is Sponsored by Board of Directors of Great Operatic Institution, and which Will Compete with Other Musical Managers — Maximilian Elser, Jr., to be General Manager—Opera Stars Not the Only Artists to Be Represented—Booking and Promoting Corporation to End Its Activities—Music League in New Venture

ENTERING into direct competition with existing musical agencies in New York, the formation of the Metropolitan Musical Bureau—to be conducted in conjunction with the Metropolitan Opera Company—was announced this week.

The launching of this venture is without doubt the most important innovation in recent years in the managerial department of America's musical affairs. It is believed to represent the fulfillment of the ambition of certain directors of the Metropolitan Opera Company to establish an institution in the concert activities of the United States that will assume an importance and a power comparable to that of the opera company itself in American operatic life.

The following brief formal announcement was made on Monday through the press department of the Metropolitan Opera Company, and is said to have been dictated by Otto H. Kahn, chairman of the Board of Directors of the company;

"With the approval of the Metropolitan Opera Company, F. C. Coppicus announces the formation of the Metropolitan Musical Bureau, with headquarters at Aeolian Hall.

The new Bureau is intended to manage concert engagements of Metropolitan Opera Singers and of other artists prominent in the concert field, but will also undertake other activities in the line of managing attractions and artists. The bookings of the artists of the Music League of America, of which Mrs. Otto H. Kahn, Mrs. E. H. Harriman and Mrs. Willard D. Straight are directors, will also be made by the new organization.

"Mr. Coppicus will retain his present position as General Secretary of the Metropolitan Opera Company. Maximilian Elser, Jr., will be the manager and Edward L. Bernays the publicity representative of the Metropolitan Musical Bureau."

Mr. Coppicus an Experienced Manager

Mr. Coppicus, who is entering the field of managerial activity, for the last ten years has been connected with the Metropolitan Opera Company. For the past six years he has conducted the concert department of the opera company, and this has brought him into close personal relationship with local managers. Mr. Coppicus has also been connected with other musical enterprises.

He was instrumental in organizing the first successful open-air performance of grand opera, in the Harvard Stadium in Boston last June. It is understood that Mr. Coppicus is interested artistically and financially in the contemplated open-air "Siegfried" tour this summer.

Discussing the plans of the new bureau, Mr. Coppicus, at the Metropolitan Opera House, made the following statement to a representative of MUSICAL AMERICA:

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Photo © Mishkin

American Coloratura Soprano, Whose Success at the Metropolitan Opera House Has Been Followed by a High Distinction in the Concert Field, That of Being Engaged for a Leading Rôle in the Repetitions of the Mahler Eighth Symphony in Philadelphia (See Page 6)

BOSTON ORCHESTRA MAKES TART REPLY TO HOFMANN'S CRITICISM

Manager Ellis Says: "Hofmann is Entirely Correct; He Will Not Play Again With Boston Orchestra"—A Record of Pianist's Last Appearance Under Dr. Muck's Baton—Mr. Schelling Defends Dr. Muck

BOSTON, March 20.—Following the appearance of Harriette Brower's interview with Josef Hofmann, pianist, which appeared in MUSICAL AMERICA's issue of the 18th, wherein Mr. Hofmann stated that although the Boston Symphony Orchestra was a very fine orchestra, he would not play with it again, since its conductor, Dr. Karl Muck, was inconsiderate of the needs of soloists, the Boston representative of MUSICAL AMERICA asked for a reply from Symphony Hall.

The exact text regarding Dr. Muck was as follows: "A very fine orchestra, but I do not enjoy playing with it, as the conductor, Dr. Muck, has little regard for the soloist. Indeed, he does not greatly care to have a soloist, as he considers his orchestra sufficient without. The soloist receives little or no attention. That is the reason I shall not play with the organization."

On this criticism of Mr. Hofmann's Dr. Muck refused to comment. "I have no remarks to make," said C. A. Ellis, manager of the Boston Symphony, save

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CHARGES ORCHESTRA HAS MUZZLED PRESS OF PHILADELPHIA

Critical Observer in Statement Made to "Musical America," Commenting on "Mephisto's Musings," Pictures Conductor Stokowski as Despot and Women's Committee as Controlling Opinions of Local Music Critics—Declares Newspapers Were Not Allowed to Tell Truth of Stokowski-Sandby Controversy

CHARGES of despotism in the conduct of the Philadelphia Orchestra's policy are brought against Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, and the allegation is made that the principal backers of the orchestra have virtually muzzled the daily newspapers and music critics of Philadelphia, in a statement proffered to MUSICAL AMERICA on Tuesday by a Philadelphian, who for obvious reasons, prefers to remain anonymous, but who is believed to represent the views of the Philadelphia newspaper critics.

The correspondent takes up the comments made in "Mephisto's Musings" in MUSICAL AMERICA of March 18, in which "Mephisto" discussed at some length, the Philadelphia musical situation with particular reference to the activities and ambitions of Mr. Stokowski.

"Mephisto" showed that Mr. Stokowski had, with considerable astuteness, enlisted the sympathies and support of prominent women both in Cincinnati and Philadelphia with the result that he had been, according to his detractors "boosted from one position to another, for which he is scarcely adapted by his knowledge or temperament."

An intimate view of the Philadelphia situation is afforded by letter which follows:

To the Editor of MUSICAL AMERICA:

I read with very great interest your article in MUSICAL AMERICA of last week, in the department called "Mephisto's Musings." I cannot tell you how much Philadelphians who know appreciate this article, and it has no doubt opened the eyes of many who do not know, but it will set them thinking and investigating.

It would be an injustice not to recognize in Mr. Stokowski an unusually clever conductor, and for his age there is probably no greater in the country. Leave him unhampered in his director's box and he is going to accomplish satisfactory results, at least with the talent placed at his disposal. But further than the position as conductor his work should be curtailed, or not recognized at all.

The Philadelphia Orchestra Association consists of a lot of well meaning men and women who are willing to give much time and much money toward the support of the orchestra. But there is too much committee. It is not possible for several hundred men and several hundred women to work jointly without friction, and there are naturally factions in the orchestra that are pulling in various directions, each one trying to get the ascendancy.

Mr. Stokowski, realizing the weakness of his women committee, has been playing up to them with fine diplomacy, and as the men's committee is busily engaged in other matters, naturally the conductor has played his cards well until he is in

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BOSTON ORCHESTRA MAKES TART REPLY TO HOFMANN'S CRITICISM

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this: Mr. Hofmann is entirely correct in his statement that he will not play again with the Boston Symphony!"

Mr. Hofmann's pronouncement about Dr. Muck is not wholly inexplicable. On Friday, Dec. 12, and Saturday, Dec. 13, Mr. Hofmann gave the last performances with the Symphony that he has given in Boston, playing the Schumann Piano Concerto. Mr. Hofmann had no rehearsal with the Boston Orchestra, but this was not because he had been given no opportunity to rehearse. The Friday afternoon performance, as the writer can personally testify, went off without a hitch, although the pianist then played freely and almost as one improvising in a poetical manner. On Saturday evening, however, it was evident to the larger part of an audience quite familiar with the concerto, and very evident indeed to members of the orchestra, that Mr. Hofmann was taking the bit in his teeth, and altering his tempi often, suddenly, and in a very arbitrary manner. One of the members of the orchestra afterward told the writer that at the time, the men wondered if Mr. Hofmann were not ill. But the performance reached its conclusion without a mishap. It is

well known that since that time Mr. Hofmann has been none too friendly in his attitude toward Dr. Muck. O. D.

Schelling Opposes Hofmann's View To the Editor of MUSICAL AMERICA:

I was amazed and not a little indignant to read in your issue of March 16 the headline, "Doctor Muck has little or no regard for his Soloists,—Josef Hofmann," and would like to enter an immediate protest as one of these soloists.

I have had the honor and pleasure of playing many times with Dr. Muck and with the Boston Symphony Orchestra and on all occasions, both as soloist and as composer, received the greatest consideration and courtesy from the leader as well as from the orchestra. I consider their accompaniment, or, to use a better word, collaboration, in its admirable balance, perfect, and it should be an inspiration to any artist.

I know that I am voicing the sentiments of the majority of artists who have been privileged to play under Dr. Muck with the Boston Symphony Orchestra.

Yours, truly,
ERNEST SCHELLING.

Detroit, Mich., March 19, 1916.

CHARGES ORCHESTRA HAS MUZZLED PRESS OF PHILADELPHIA

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complete command of the situation with an ascendancy over the women committee until he dominates everything.

A number of these women, backed by their husbands, have laid their plans well, and after hard struggle, and appealing to Philadelphia loyalty, they have finally tied up the newspapers in such a way that the musical critics are powerless when it comes to writing anything regarding the orchestra.

Through the influence of these women, the word has gone out to all the musical critics that nothing detrimental dare be said about the orchestra, and only the most laudatory praise is to be bestowed on the conductor. This condition is naturally resented by the musical critics, but what are they going to do about it? This is not the condition with one, but of all the papers.

How It Works

The *Public Ledger* is controlled in a great measure by Mr. Bok, who is a member of the Orchestra Association, and by Mrs. Bok, a leading member of the Women's Committee. The same interests that control the *Ledger* control *The Saturday Evening Post*, and understanding how much he is dependent upon the Bok support, Mr. Stokowski leaves nothing undone to satisfy these interests, through giving concerts in *The Saturday Evening Post* building, and free *Ledger* concerts in the public schools. Thus *The Ledger* and the orchestra go hand in hand, and the other Philadelphia papers are ignored, and yet they seem passively indifferent to this show of favoritism, at least up to the present.

It was not the pleasure afforded by the Mahler Symphony that sold out the house completely for five concerts, but the hysterical way in which the newspapers treated this circus performance, which reminds one of the Sousa way of bringing certain of his instruments to the fore at a period in one of his marches to make a stirring finish. In the Mahler Symphony these musicians, with their brass, are placed in the corridors of the Academy before the performance and in the upper stage boxes at the finales of the first and second sections.

Criticism of the Mahler Symphony

Were the newspapers allowed to tell the truth regarding the uninteresting Mahler Symphony? Not in one instance. The nearest approach to a sane criticism was given by George Rodgers, musical editor of *The Inquirer*. The heads of the Philadelphia newspapers know little about music, and I doubt if one of them attended the Mahler Symphony, but their patriotism had been worked up to the extent that they gave orders to have the Symphony praised to the skies, no matter what might be the effect. The New York critics, who will not be hampered in this way, will no doubt tell the truth about this stupid, uninteresting work, when it will shortly be heard in that city.

And not one of the Philadelphia papers will dare tell the New York verdict.

All this puffery that has been nausaeating to the honest music lover was brought about through the influence that Mr. Stokowski has acquired over the Philadelphia women on the orchestra committee who have worked like Trojans in his behalf.

Mr. Stokowski's power was shown in another way this season, when he had his fight with his first 'cello, Herman Sandby. Mr. Sandby has occupied the chair and with credit for the past five years. He is the greatest all around artist in the orchestra, being not only a fine instrumentalist but a composer. This season Mr. Sandby was practically ignored as soloist and the place was given to Hans Kindler, a young 'cellist who has been with the orchestra less than two years. Mr. Sandby naturally resigned. This created a division among the orchestra patrons to the extent that the friends of each 'cellist give their favorite an ovation when he takes his place at the concerts. Such a division is always to be deplored. When Mr. Sandby resigned Mr. Stokowski gave the first chair to Mr. Kindler, in spite of public opinion which he overrides in every way, feeling that he has so firmly established himself that no one dare take exception to what he does.

Again the papers were muzzled and were not allowed to express their opinion. This resentment was expressed, however, in Mr. Sandby's farewell recital last week, when the auditorium in which he played was crowded to capacity and the 'cellist given an ovation such as few artists have ever received in Philadelphia.

How long the Philadelphia public will stand for this remains to be seen, but the conductor may eventually find that he has "built not too wisely." Space will not permit to discuss other phases of the Philadelphia situation which rankle in the breasts of those who wish only well for the Philadelphia Orchestra.

G. W. F.
Philadelphia, March 19, 1916.

DANISH PIANIST'S DÉBUT

Baroness von Eggers Gives Brilliant Philadelphia Recital

PHILADELPHIA, March 20.—Baroness Antoinette von Eggers, the noted Danish pianist, was heard in a recital at Griffith Hall on Thursday evening, March 9. This was the Baroness's first public appearance in Philadelphia since her recent arrival in this country from Leipzig, where she was prominently identified, as first assistant, with Prof. Robert Teichmüller, the famous teacher and director of the Royal Conservatory of Music. This splendid young pianist was heard to great advantage in her program, which included the Bach French Suite in E Major; the seldom-heard "Ballade" by Paul Klengel, Op. 23; Max Reger's "Aus Meinem Tagebuch," Op. 82; MacDowell's Improvisation and Polonaise, and Grieg, Sibelius, Handel, Mozart and Liszt compositions.

Baroness von Eggers is an artist of most serious intent, and her interpretations were marked by a vivid and interesting personality. Several unconventional offerings added a special degree

of interest to the recital and gave evidence of the versatility of the artist. Baroness von Eggers is the wife of Carl Doering, the talented young American pianist, who is to be heard extensively in concert during the coming season.

Denies That Rochester Music Interests Are to Combine

Concerning a report of a union of musical interests in Rochester, N. Y., MUSICAL AMERICA received the following information from James E. Furlong, the Rochester local manager: "It was given out here a couple of weeks ago that the Rochester Orchestra and the Tuesday Musicale Club would be consolidated for next season, and the news was published in the local press. I learn on authority that the Rochester Orchestra Committee has decided not to go into the combination. The decision mentioned is not publicly known as yet."

Women's Orchestral Club Expands Its Scope

The Women's Orchestral Club concludes its second season of work under Theodore Spiering with a concert to be given March 24 at the Y. W. C. A., 7 East Fifteenth Street, New York. The purpose of this organization is to meet the needs of women musicians for high-class ensemble work. Wind instruments are being added to the original strings. The club has enlarged its membership to include active musicians of all kinds (aside from orchestra players) and each month holds a meeting to promote social intercourse among musicians, and for the advancement of the various phases of the musical art, gives a program by members. Katherine Platt Gunn is the chairman of membership.

Tacoma (Wash.) Club Gives Program of American Compositions

TACOMA, WASH., March 11.—The musicale "at home" given on Friday afternoon, March 3, at the Commercial Club, by the St. Cecilia Club, presented a program of modern American compositions, prefaced by a talk by Mrs. Richard I. Elliott on American composers. Mrs. T. W. Little had arranged the afternoon's program, on which songs of Charles Wakefield Cadman, Arthur Foote, Benjamin Whelpley, Polly Stair, Dudley Buck and C. B. Hawley appeared.

Dr. Muck Absent from Boston Symphony's Providence Concert

PROVIDENCE, March 11.—The Boston Symphony Orchestra gave its fifth concert of its thirty-fifth season here in Infantry Hall on Tuesday evening before the usual large audience. The soloist was Ernest Schelling, who played the Schumann Concerto in A Minor with sincerity, warmth and brilliance of tone and technical excellence. For the second time this season, owing to the illness of Dr. Muck, Mr. Schmidt conducted the orchestra and his readings were convincing and in excellent taste. G. F. H.

Carl Friedberg in Third Tour of Present Season

Carl Friedberg, the noted pianist, who is playing his second American season, has just started on a third Western and Southern trip, which will take him as far West as St. Louis, Mo., and as far South as Macon, Ga. Mr. Friedberg will not return East until the first week of April. He will play a number of return dates in New York State on his way back to the East. Mr. Friedberg is already engaged for a number of orchestral and college concerts next season.

Sings Songs Cleveland Loved, Accompanied by Dolly Madison's Piano

The seventy-ninth anniversary of the birth of Grover Cleveland was observed on March 18 at the former President's birthplace in Caldwell, N. J. In the course of the program Edith Pierson of Montclair sang some of the songs which Mr. Cleveland loved, being accompanied on the piano which Dolly Madison used when an occupant of the White House.

Farewell Appearances for Mme. Melville-Liszewska

Mme. Marguerite Melville-Liszewska, the distinguished pianist, will fill three important engagements before sailing for Europe, where she will spend the summer at her home in Vienna. These engagements include appearances before the Harvard Musical Association in Boston, March 24; at Wells College, Aurora, Ill., March 29, and for the Polish Benefit at Wellesley Hills, Mass., April 4.

ASSOCIATION OFFERS BALLET IN CLEVELAND

New Organization Brings Forces of Diaghileff—Kunwald Hears Stransky

CLEVELAND, March 19.—Four performances of the Diaghileff Russian Ballet drew immense audiences to the Hippodrome on Thursday, Friday and Saturday evenings and at the Saturday matinée. Society was out in full force, and great enthusiasm prevailed. The troupe was seen in eleven of its important productions, "Scheherezade," "Petrovka" and "Cleopatra" exciting much wonder, while "Oiseau de feu" was probably the greatest favorite. The season was under the management of Mrs. Adella Prentiss Hughes, acting as secretary and treasurer of the newly-organized Musical Arts Association of Cleveland. This organization, composed of wealthy music lovers among the business men of the city, not only raised the large guarantee necessary to secure the Russian Ballet, but is pledged to support other important musical enterprises and to promote the musical welfare of Cleveland. The ballet, its first venture, by its extraordinary success, lends great prestige to the association.

The ninth symphony concert drew a capacity audience to the Grays' Armory. The New York Philharmonic Orchestra under Conductor Stransky played superbly the following:

Fourth Dvorak Symphony, Reger Variations on a Theme of Mozart, and "Melster-singer" Prelude.

Ernest Hutcheson, as soloist, played the Liszt E Flat Concerto, followed by the Liszt E Minor Etude as encore. Both soloist and orchestra achieved an enormous success.

An ovation for Stransky came at the close of the Reger variations, in which the magnificent fugal climax won thunderous applause from an audience that counted among its numbers Dr. Ernst Kunwald and the players of the Cincinnati Orchestra, stranded in Cleveland and obliged to cancel an engagement at Norwalk for lack of baggage.

ALICE BRADLEY.

ALBERT SPALDING AT YORK

Violinist and Soprano Win Honors—New Orchestra Organized

YORK, PA., March 20.—A brilliant recital of last Tuesday evening was that given by Albert Spalding, the American violinist, and Mme. Loretta de Valle, coloratura soprano, who were enthusiastically welcomed by a large audience at the Orpheum Theater. Andre Benoit was a capable accompanist.

Students of the York Collegiate Institute have organized the York Collegiate Institute Symphony Philharmonic Orchestra. Officers elected were: President and director, Benjamin Strickler; vice-president, Walter Schuler; assistant director, James Knipe; business manager, George Williams; secretary, Fred Julius; treasurer, Clifton Heathcote; librarian, Henry Spangler.

York music-lovers were given a treat when they attended the public rehearsal of the York Symphony Orchestra, given last Sunday afternoon in the York Opera House under the direction of the conductor, Alfred A. Knoch. Fifty-one instrumentalists participated in the concert, assisted by Mrs. Caroline Lenhart Shearer, contralto.

G. A. Q.

Many Artists on Program of German Fund Benefit

The concert on Hungarian Night in the Concert Hall at Madison Square Garden, during the German Bazaar for the aid of war sufferers, was under the direction of Emil Reich. Among the artists appearing were Thea Holm de Palotay, Lisbet Hoffmann, Marguerite Hussar and Mary Zentay.

The Supplements Are "a Joy"

To the Editor of MUSICAL AMERICA:

Inclose my check to pay my subscription. I find your paper indispensable, both for my own pleasure and in my work with high school and grammar grade pupils. The new idea of a supplement each week is a joy, for in my work a "picture" is grasped quickly and can be presented to the entire group.

ELSA JENNINGS.
Supervisor of Music.
Tucson, Ariz., March 5, 1916.

COOL RECEPTION FOR "TAMING OF THE SHREW"

Audience Far from Enthusiastic at Première of Goetz's Opera at the Metropolitan—Individual Performances Excellent—"Madame Sans-Gêne" Returned to the Répertoire—A Wearisome Work, with the Splendid "Napoleon" of Amato as One Outstanding and Redeeming Feature

EVIVED as per schedule at the Metropolitan Opera House on Wednesday evening of last week, Goetz's "Taming of the Shrew" was mildly received by an audience of moderate size. The musical and general artistic value of the opera having been duly discussed and generally condemned in the preceding issue of this journal, it behooves us at this writing to consider only the qualities of the representation as such and the attitude of those who picked their way through the blizzard to witness the evening's business.

Of the three novelties this season, this opera obtained the coolest welcome. Compared with it, "Prince Igor" was an unmitigated triumph. Each act con-

tinued amount of laughter. And the sallies which greeted various lines (the text was very clearly projected by all the singers concerned) made it clear that the majority of the hearers were conversant with German.

The participating artists — Mmes. Ober, Rappold and Mattfeld, and Messrs. Whitehill, Sembach, Leonhardt, Goritz, Ruysdael, Reiss and Bloch — worked heroically and succeeded, in spite of the unedifying material on which they expended precious efforts, in interpreting the piece with unflagging vivacity and a momentum that in such episodes as those of the second act tended to mitigate somewhat the effect of Goetz's tiresome and commonplace



Photos by White

Above, Marie Rappold (Seated) as "Bianca" and Margarete Ober as "Katherine" in Act II of "The Taming of the Shrew" as Produced at the Metropolitan Opera House. To the Left, Clarence Whitehill as "Petruchio" and Mme. Ober in Act III

tains detached numbers in sufficient quantity to allow for frequent applause demonstrations. But only twice in the course of the evening did such outbursts occur—and then in too perfunctory and half-hearted a way really to deserve such a designation. Nor did the audience excite itself indecorously at the successive curtain calls. The four or five recalls for the singers after the second act represented the maximum of the evening's enthusiasm. But the first act concluded tamely, the third even more so and only isolated handclaps followed the closing duet. However, during the first half of the evening the comic scenes of Katherine's rage, Petruchio's rough wooing and Baptista's humorous fear evoked a cer-

tain amount of laughter. And the sallies which greeted various lines (the text was very clearly projected by all the singers concerned) made it clear that the majority of the hearers were conversant with German.

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hemently to show how "intolerably curst" the creature was and if one would occasionally have liked a greater variety of expressional device it is none the less necessary to credit the singer with an eminently picturesque facial portrayal.

In admirable contrast stood the gentle Bianca of Mme. Rappold—a charming, sympathetic embodiment of a more or less colorless part and deliciously sung. This soprano appears of late to have undergone a noticeable degree of improvement from every standpoint. Like the meticulous artist that she is, Mme. Mattfeld made the tiny rôle of the Housekeeper stand out in relief against the third act ensemble.

A Splendid "Petruchio"

Mr. Whitehill made a magnificently boisterous, masterful, swaggering figure of Petruchio, and he dominated with the force of his personality every scene of which he was a part. And yet he conveyed with certainty and conviction the affection which lies behind Petruchio's assumed brutality. He sang his music well. Mr. Goritz, inimitable comedian that he is, created a good deal of amuse-

ment in the clownish rôle of Baptista and must be pardoned if he somewhat overindulged in farcical exaggerations since the silly part demands this sort of thing. Mr. Sembach, as Lucentio—who has here become a mere conventional operatic lover—acted gracefully and with delicate humor and sang splendidly. The music lies almost as well for him as that of Loge. A splendid little character sketch was furnished by Mr. Leonhardt, the Hortensio. Mr. Ruysdael had practically nothing to do as the stalwart Grumio, but did that little well, and Mr. Reiss's French tailor was the single bright spot of the insufferably tiresome fourth act.

Goetz's light score is the sort of thing Mr. Bodanzky does pre-eminently well. Yet even with the delicate nuances that he sought and attained he could not make the orchestral portion sound interesting. As the conductor has often led the opera in Mannheim his reading must be accepted as authoritative in the best sense. The orchestra played with transparency and general euphony.

"The Taming of the Shrew" was re-

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COOL RECEPTION FOR "TAMING OF THE SHREW"

[Continued from page 3]

peated this week for the delectation of the Monday night subscribers.

Return of "Sans Gêne"

Another elaborately unimportant work held the stage on Friday evening of last week in the shape of Giordano's "Madame Sans-Gêne," which had its first hearing of the year. Announced for a fortnight ago, it suffered postponement on account of the illness of Geraldine Farrar, who is really responsible for the presence of the opera in the répertoire. Regrettable as the soprano's indisposition must be considered on general principles, it had the obvious advantage of making more than three performances of "Sans-Gêne" impossible. The effect of further acquaintance with this opera after a year's interim is far from stimulating. No hidden beauties unfold themselves, no unperceived blooms have sprung up in the desert places. Not a solitary phase of the opinion set forth last year calls for readjustment. "Sans-Gêne" is merely a badly marred operatic translation of a brilliant comedy of character further enfeebled by very poor music. The score is and remains a dreary sequence of platitudes spiced now and then with a snatch of vigorous French *sans culotte* tune and undisguised pilferings from "Tosca," "Butterfly," and even the "Girl of the Golden West." And apart from the lack of force and creative ingenuity which every page manifests, one feels keenly the poverty of the composer's musicianship. Not one fanciful conceit of workmanship in any of the four acts helps to divert the mind from the triviality, desolating dullness and dramatic ineptitude of the score. What a pity to waste the art of Miss Farrar, Mr. Martinelli, Mr. Amato and Mr. Polacco on such twaddle as "Sans-Gêne"!

An audience of good size laughed a little over the funny scenes of *Sans-Gêne's* awkwardness in her aristocratic entourage and applauded the efforts of the leading artists, who gave a performance in the main admirably spirited. To be sure, the claque labored vigorously and several times to the detriment of the scene. Miss Farrar still shows the effect of her sickness. She sang poorly most of the evening. Nor does the rôle of the ennobled laundress suit her any more to-day than it did a year ago. She overdraws the picture of the duchess's *gaucheries*, makes the comic scenes farcical but absolutely unconvincing, and fails at any point to suggest the fundamental common sense of this woman of the people or her homely devotion to her husband—the keynote to *Sans-Gêne's* character. Mr. Martinelli sang *Lefebvre's* music superbly, with virile, ringing tone and passionate expression.

Amato as "Napoleon"

The *Napoleon* of Mr. Amato stands above all praise. In pictorial detail, dramatic pith and otherwise it is a triumph of dramatic realism governed by artistic discretion of the finest sort. It is Mr. Amato who carries the burden of the dreary third act and in some degree lightens its monotony. Certainly he fills no other rôle to better advantage. Mr. Althouse does *Neippert* excellently (what a pity to waste this fine voice on such an inane part!) and Mr. de Segurola makes the most of *Fouché*. The minor characters were handled effectively. It would me a reflection on the high musicianship and broad intelligence of a conductor of Mr. Polacco's splendid stamp to believe that he can really derive pleasure from a score so weak and so poorly made as Giordano's. Yet he conducted it with a fire and energy and at times with a delicacy and charm that he would have lavished on a masterpiece of the first water. It is true artistic self-abnegation, this sort of thing, and reflects the utmost credit on the Metropolitan's most eminent conductor. If he seemed rude to the singers in the third act the fault was none of his own. Giordano's orchestration toward the close of this scene is utterly ruinous to the vocal effects.

Emergency Fund Benefit

An almost-capacity audience at the benefit matinée of March 16 brought about \$10,000 for the emergency fund of the opera company. Margarete Ober and Giovanni Martinelli sang stirringly the first scene of the "Trovatore" second act, under Giorgio Polacco's direction. Act One of "Lohengrin" was presented effectively with Braun, Urlus, Gadski, Weil,

Homer and Schlegel, the conductor being Mr. Bodanzky. In the first act of "Pagliacci," under Mr. Bavagnoli, the Canio was Caruso, in an unusually hilarious mood, while Ida Cajatti's Nella was attractive and well sung.

The *Tonio* of Giuseppe de Luca is entirely different from any other interpretation of the rôle seen on this stage. He

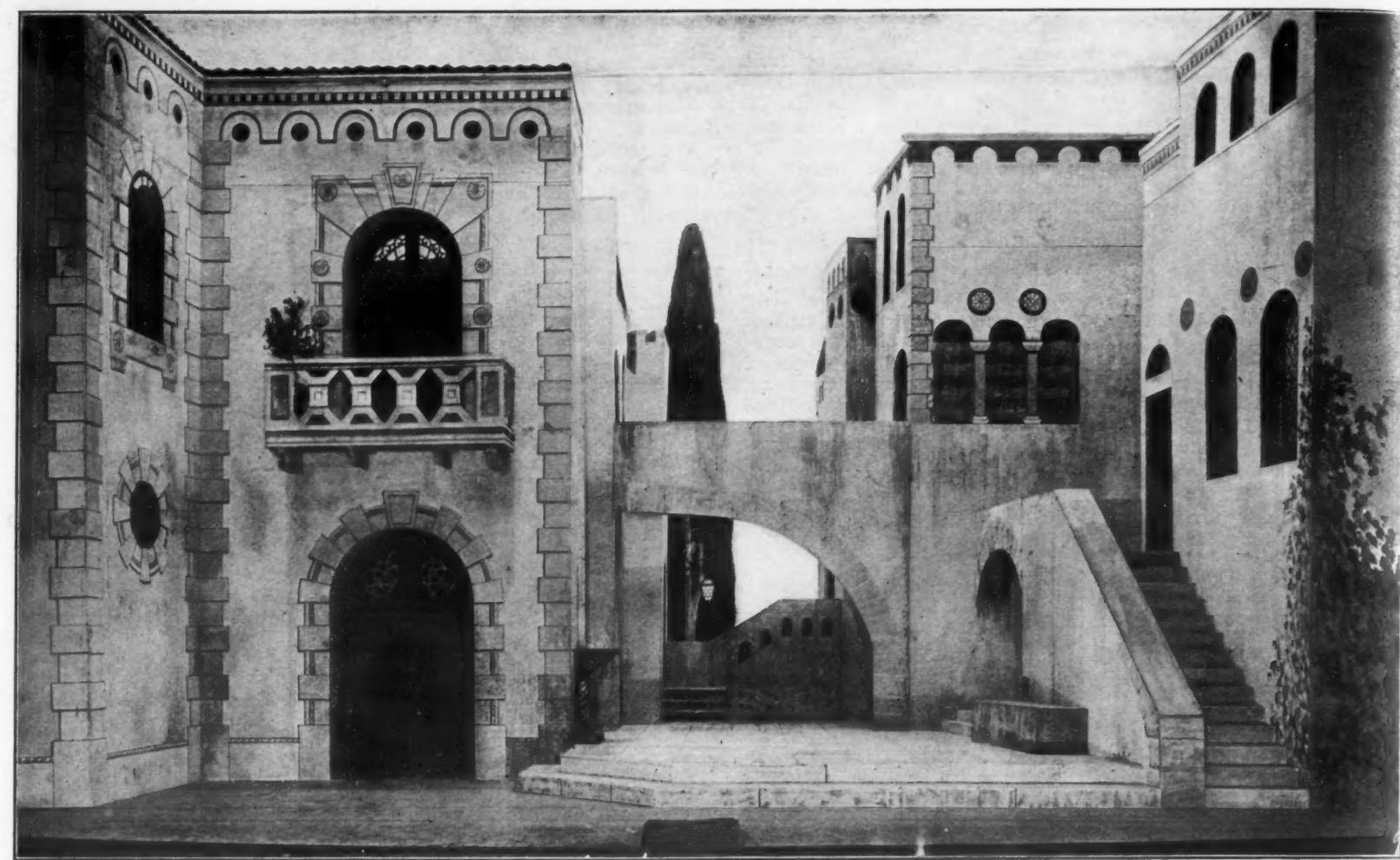
effect as the *High Priest*. The always efficient Mr. Rothier was the *Old Hebrew* and Mr. Schlegel *Abimilech*. Mr. Polacco conducted with due devotion to the manifold beauties of the score.

What was probably the last "Walküre" of the season reached the popular Saturday nighters last week. A vast audience heard a performance of Wagner's drama

play's people had to be submerged in the music.—*The Tribune*.

Those who have long musical memories heard in this melodious score reminders of Schumann, Weber, occasionally Mendelssohn and the Wagner of the "Lohengrin" and "Tannhäuser" period.—*The Herald*.

This opera is without pronounced musical color, without inspiration and is deficient in such originality even as may be found in



Stage Setting of Act I of Goetz's "Taming of the Shrew" as Given at the Metropolitan Opera House —Photo by White

emphasizes *Tonio*, the half-witted, more than *Tonio*, the sinister. For instance, when appearing for the Prologue he placed his dilapidated hat carefully upon the top of the prompter's box, and at the close picked it up and slapped it gleefully against his left hand three times before his signal to "ring up the curtain"—just a touch, but characteristic of the buffoon as portrayed by this baritone. Later, during the scene following *Canio's* discovery of *Nella's* infidelity, *Tonio* persistently munched an orange. Some might object that the amusement created by this bit of business marred the ensemble, in that it detracted from the serious mood created by *Canio's* plight, yet it is just what such a *Tonio* might logically do after he had instigated a

that was pleasing from the vocal standpoint, Mmes. Gadski, Kurt and Ober and Messrs. Urlus, Braun and Ruydsael being in good form. The Valkyrie ensemble which has been very good all winter was this time marred by weak spots. Nothing suffers more easily in this work than the appeals of the warrior maidens to *Wotan* if all the vocal material is not of the first order.

Comments of daily newspaper critics on the "Taming of the Shrew" première:

Goetz's music is that of a skillful and accomplished composer, sympathetic with his subject, though scarcely possessed by it, scarcely stimulated by either its exuberant vitality or its spirit of farcical and sometimes rude comedy to an equal expression of them in his setting.—*The Times*.

Invention is really not the strong point of Goetz's talent even though there are some pretty attempts at it.—*Staats-Zeitung*.

It is not a *minnelied*, but rather a *meisterlied*, a respectable, burgherlike piece of work, which can be comfortably enjoyed by home keeping wits.—*The Sun*.

The witty verbal plays of the original had to go by the board in the literary paraphrase, and the effervescent vitality of the

many works not among operatic masterpieces.—*The World*.

Many arias, duos, choruses, quintets and serenades rest pleasantly in the ear when one has heard this "Shrew." Few will impress the hearer, though, as of deep significance, or compelling beauty.—*The American*.

It is not likely that this "Taming of the Shrew" will survive the two or three performances it will get this season.—*Evening Post*.

Some of the colors clashed excruciatingly with each other and with the costumes of the principals.—*The Press*.

To-day it is as intoxicating as a glass of Apollinaris water that has stood uncovered on a sideboard.—*The Globe*.

It was neither fish, flesh nor good red herring, but it was funny enough to make a big, blizzarded audience forget all about war and weather and tire troubles, and laugh itself warm over the antics of Margaret Ober as a grand opera *Shrew*.—*The Evening Sun*.

The music, it is true, is largely flat and dull, with almost no variety of orchestration, and many opportunities for humor seem to have been utterly wasted by both librettist and composer.—*The Evening Mail*.

Save in the skeleton of the plot, there is nothing in the opera to suggest Shakespeare.—*The Evening World*.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, March 22, Bizet's "Carmen." Mmes. Farrar, Mason; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Thursday Evening, March 23, Wagner's "Die Meistersinger." Mmes. Gadski, Mattfeld; Messrs. Urlus, Well, Goritz, Braun, Reiss. Conductor, Mr. Bodanzky.

Friday Afternoon, March 24, Verdi's "Der Rosenkavalier." Mmes. Kurt, Ober, Mason; Messrs. Goritz, Well, Althouse, Reiss, Ruydsael, Schlegel. Conductor, Mr. Bodanzky.

Saturday Afternoon, March 25, Giordano's "Madame Sans - Gêne." Mme. Farrar; Messrs. Martinelli, Amato, De Segurola, Althouse, Bada. Conductor, Mr. Polacco.

Saturday Evening, March 25, Bellini's "La Sonnambula." Mmes. Barrientos, Sparkes, Perini; Messrs. Damacca, Didur. Conductor, Mr. Bavagnoli. Followed by Ballet from "Prince Igor." Miss Galli; Mr. Benfiglio.

Monday Evening, March 27, "Carmen." Cast as above.

Wednesday Evening, March 29, Wagner's "Das Rheingold." Mmes. Kurt, Rappold, Ober, Sparkes, Heinrich, Robeson; Messrs. Sembach, Well, Goritz, Scott, Braun, Ruydsael, Althouse, Reiss. Conductor, Mr. Bodanzky.

Thursday Afternoon, March 30, Puccini's "Madama Butterfly." Mmes. Farrar, Fornia; Messrs. Botta, De Luca. Conductor, Mr. Polacco.

Thursday Evening, March 30, Verdi's "Rigoletto." Mmes. Barrientos, Homer, Messrs. Caruso, Amato, Rothier. Conductor, Mr. Bavagnoli.

Friday Evening, March 31, Donizetti's "Lucia di Lammermoor." Mme. Barrientos; Messrs. Martinelli, De Luca, Rothier. Conductor, Mr. Bavagnoli.

Saturday Afternoon, April 1, "Carmen." Cast as above.

Saturday Evening, April 1 (season's final opera performance), Wagner's "Siegfried." Mmes. Gadski, Homer, Sparkes; Messrs. Urlus, Goritz, Braun, Reiss, Ruydsael. Conductor, Mr. Bodanzky.

SYMPHONIC MUSIC AT "MOVIE" PRICES

New Undertaking for Chicago's American Orchestra—Campanini Engagements

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, March 19, 1916.

"THE best music at 'movie' prices" is the slogan of the American Symphony Orchestra of Chicago, which has announced a series of popular priced concerts to be given in Cohan's Grand Opera House on Sunday afternoons. The first will be given under Glenn Dillard Gunn's direction, March 26. Some American music will be played at each concert. The prices will be ten, twenty and thirty cents. This will be Chicago's fourth popular priced symphony orchestra, for orchestras under the direction of Martin Ballman, Arthur Dunham and Alexander Zukovsky give such concerts every week. Soloists with the American Symphony Orchestra will be Moses Boguslawski and Myrtle Elvyn, pianists; Guy H. Woodard, violinist; Charles W. Clark, baritone, and Frederick Preston Search and Richard Wagner, cellists. Lois Adler and Sybil Sammis McDermid will be the soloists of the first popular concert.

Director Campanini of the Chicago Grand Opera Company returned from New York this week with several new contracts in his pocket. He announced that among the singers whom he had engaged for next season were Geraldine Farrar, Maria Kousnezoff, Alice Zeppilli and Olive Fremstad, and he has hopes of signing contracts with Mary Garden, Rosa Raisa, Julia Claussen and Margarete Matzenauer. Two new women singers are Virginia Shaffer, a Chicago girl, and Marguerite Buckler of El Paso, Tex. Miss Buckler spent her early life on a ranch, and went from there to Paris to study with Jean de Reszke. Still other singers engaged are Mable Preston Hall, Mrs. Thomas Prindiville, Myrna Sharlow, Cyrene Van Gordon and Myrtle Moses.

Marie Kaiser, soprano, assisted by Abraham Bond, has been singing every afternoon this week in demonstration concerts for a talking-machine company. In addition to this she has been giving evening concerts, appearing Monday in Rockford, Tuesday in Joliet, Wednesday in the Sherman Hotel, Chicago; Thursday in La Porte, Ind., and Saturday as guest soloist for the Chicago Musical College. She leaves to-night for Michigan, where she will sing in Ann Arbor, Saginaw, Alpena, Grand Lodge and Mount Pleasant. She will then go to Boston for an engagement with the Handel and Haydn Society and later she will sing the "Death of Minnehaha" in Bridgeport, Conn.

The Sigel-Myers School of Music has changed its incorporation papers to permit it to engage in music publishing.

The Sinai Orchestra, Arthur Dunham conducting, had the assistance this week of Naomi Nazor, soprano, as soloist. The program included Beethoven's Symphony No. 1 and Percy Grainger's "The Walking Tune," which was played for the first time in Chicago.

The concert of Ballmann's Orchestra this week included "Grand Triumphal March of the Pirates," Moszkowski; Overture to "The Merry Wives of Windsor," Nicolai; Overture to Semiramide," Rossini, and several request popular numbers.

Myrna Sharlow Soloist

Myrna Sharlow, soprano of the Chicago Opera Company, was soloist at the South Shore Country Club this afternoon. In addition to a "Zuni Indian Song" and several English ballads, she sang "Depuis le Jour" from Charpentier's "Louise," and Mimi's song from "La Bohème." She showed the same freshness and sweetness of voice which made it possible for her to score a marked success in "La Bohème" during the opera season here. Cast for *Musetta*, she was changed to play *Mimi*, and won an ovation. Edna Gunnar Peterson, pianist, played with her customary charm.

The Amateur Musical Club gave its annual organ concert in St. James Methodist Church Monday afternoon.

Alexander Zukovsky's orchestra at the Hebrew's Institute last Sunday had the

Concert Paths of Tenor and Contralto Cross in Detroit



—Photo by courtesy of Detroit News

John McCormack and Frances Ingram and Their Concert Managers

JOHN McCORMACK, the tenor, and Frances Ingram, the Chicago Opera contralto, happened to meet a short time ago in a Detroit hotel, where both had registered on their concert tours. A photographer for the Detroit News took pictures of the two artists. The accompanying group shows, from left to right, Charles L. Wagner, Mr. McCormack's manager; Frances Ingram, James E. De Voe, Miss Ingram's manager; Mr. McCormack and Mrs. De Voe.

assistance of Mrs. Ver Kaplun-Aronson, pianist, and Mrs. George Halperin, singer, as soloists.

Edward Clarke's fifth program of his "Great Song Writers and Their Songs" series was given over to Slavic and Scandinavian songs last Monday. Chopin, Dvorak, Liszt, Kjerulf, Sinding and Grieg were the composers represented. Earl Victor Prahl, at the piano, played a group of request numbers.

The Hoffman cantata, "Melusina," was sung at the Lane High School last Sunday by the Civic Music Club of Hamilton Park, Edward Collins conducting. Elsie Harthan Arendt, Florence Hallberg, Frank Dunford, R. E. Lipsy and M. Powers were soloists.

The Columbia School Chorus of 100 voices gave a concert in Sherman Park last Sunday. The assisting soloists were Ethel Edith Jones, soprano; Sol Nemkowsky, violinist, and William G. Hill, pianist.

Choral Society Completes Organization

The American Choral Society completed its formal organization Tuesday evening. The appointment of James Pugh, president, and Daniel Protheroe, conductor, was made permanent, and the temporary board of directors was retained as a permanent board. The choral society made its first appearance at Orchestra Hall last week in a concert of American Music, under Glenn Dillard Gunn's direction. Handel's "The Messiah" will be sung by the society Easter Sunday.

The members of Howard Wells's interpretation class who played last Thursday were Esther Beckling, Mabel Fett, Alice Gilman, Florence Harris, Mabel Lyons, Olga Marcan, Vera Plummer, Helena Proudfoot, Ira Hamilton and Ernest Hesit.

Hugo Kortschak, violinist and teacher, has returned from a short tour in the South. He will fill several dates this spring with his quartet, his associates being Hermann Felber, Jr.; George Dasch and Emerson Stoeber.

Worthe Faulkner, tenor, and Hazel Huntley, contralto, gave a joint recital in Topeka, Wednesday.

John Doane of the MacBurney Studios

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HARTFORD TEACHERS FAVOR MUSIC CREDITS

Endorse Plan to Aid High School
Pupils as Outlined by
the "Courant"

HARTFORD, CONN., March 19.—In last Sunday's issue of the Hartford *Courant* there appeared an article outlining a plan that has been adopted in Pittsburgh and other cities, a plan for crediting in the high schools outside musical work, provided it is properly done. This week a representative of that local paper interviewed a number of representative music teachers of this city with a view to obtaining their opinions as to the value of such a scheme applied to Hartford. All were of a common mind, holding that the plan detailed was bound to work great good if properly conducted.

Among those who gave expressions of opinion were Samuel Leventhal, teacher of violin; Arthur Priest, organist at Christ Church and teacher of organ and piano; R. Augustus Lawson, piano teacher; Robert H. Prutting, teacher of piano and conductor of the Hartford Philharmonic; Mrs. Nellie Carey Reynolds, vocal teacher; Charles P. Hatch, teacher of brass instruments; Julius Hart, piano teacher; Frederick W. Tilton, organist at Trinity Church and teacher of organ; Edith Aab, vocal teacher; Elsie Dresser, teacher of piano; Virginia P. Marwick, vocal teacher; Marie Seymour Bissell, vocal teacher, and Lillian Bissell, teacher of piano at the Hartford School of Music. They agree that the plan, if adopted, would further the excellent work now being done in the schools by Supervisor of Music Ralph L. Baldwin.

This canvass, while embracing only a section of Hartford's music teachers and musicians, may nevertheless be considered authoritative enough to be described as the consensus of general opinion. Superintendent of Schools Thomas S. Weaver, Mr. Baldwin, and superintendent of the Hartford Public High School, Clement C. Hyde, when approached on the subject expressed a wish that the various musical teachers of the city should be heard on the subject as well as those educational authorities of Hartford who expressed their views in the article which appeared in last Sunday's *Courant*. The above detailed symposium is the gratifying result. W. E. C.

Mme. Guilbert Begins Final Series of New York Recitals

Mme. Yvette Guilbert gave a characteristic recital at the Maxine Elliott Theater, last Sunday evening, beginning a final New York series of four recitals. Between Mme. Guilbert's numbers, Emily Gresser, violinist, and George Barrère, flautist, played solo numbers. Ward-Stephens was again Mme. Guilbert's accompanist.

Mme. Fremstad with Foster & David

Foster & David, the New York managers, announced this week that they had closed a contract with Mme. Olive Fremstad whereby they will represent her as booking agents in the United States during the season 1916-1917. Mme. Fremstad was under the management of this firm prior to her season under the Booking and Promoting Corporation.

Mme. Melba for Dillingham's Century Theater Company

It was reported in New York last week that Mme. Melba would be the principal star of the production to be made at the Century Theater, New York, next season by Charles Dillingham and F. Ziegfeld, Jr.

New York Symphony Society to Travel 8,000 Miles

Eight thousand miles will be covered in the tour of the New York Symphony Society which began with a concert in Rochester, March 16, and will extend to the Pacific Coast, with Walter Damrosch as conductor and Josef Hofmann soloist.

PRIVATE SECRETARY WANTED

An active, conscientious young lady, who has had experience in a New York managerial office, by a New York concern. Steady employment and good salary. Address Box F., care Musical America, 505 Fifth Avenue, New York.

I herewith inclose check for renewal of my subscription, as I do not know what else to do. I would not be without it for anything. "Mephisto's Musings" form a part of my weekly musical food and drink.

Best wishes for your continued success.
Yours very truly,
J. VAN CLEFT COOPER.

Mount Vernon, N. Y., March 16, 1916.

METROPOLITAN ENTERS CONCERT BOOKING FIELD

[Continued from page 1]

"The Metropolitan Musical Bureau will open its headquarters at Aeolian Hall about May 1. Until then I have secured the services of Maximilian Elser, Jr., to do the bookings for artists at present under my management, with the assistance of his traveling representatives, Messrs S. E. Macmillen, Harry Cyphers and A. Leibson.

"In the future, too, the May Music festivals, with the Metropolitan Opera House Orchestra, will be booked by the new organization.

"I have also secured the services of Edward L. Bernays, known particularly for his work in 'pressagenting' the Diaghileff Ballet Russe, as publicity representative.

"The Metropolitan Musical Bureau will also book engagements for Ernest Schelling, who is under the personal management of Maximilian Elser, Jr.

"After May 1, the Metropolitan Musical Bureau will establish headquarters at Aeolian Hall, and in addition to its own artists it will book the artists of the Music League of America.

To Preserve League's Ideals

"Marie Kieckhoefer, the secretary of the Music League since its formation, will continue her work, with offices with the Metropolitan Musical Bureau. In this way the aims and ideals of the League will be preserved, and its work broadened.

"My new activities will in no way interfere with my annual trip to Europe, as assisting Mr. Gatti-Casazza in his work."

It was further ascertained from Mr. Coppicus that some of the prominent Metropolitan Opera stars whose concert engagements are at present being booked through outside managerial offices, will come under the direction of the new bureau when their present contracts expire.

"We will of course make arrangements with as many distinguished artists as possible, providing we find that we can make use of their services," explained Mr. Coppicus. "In other words, it is our intention of entering the field prepared to compete along legitimate lines with all the managers. In the engaging of new artists for the bureau we will by no means confine ourselves to those in grand opera. We shall book pianists, violinists, cellists and singers not allied with opera. In my trips abroad during the summer I shall be on the lookout for new artists whom we hope to introduce to this country.

To Help American Artists

"We shall specialize, however, in artists of established reputation in the United States. Personally, I am deeply interested in the strong movement fostered so admirably by John C. Freund, editor of MUSICAL AMERICA, for the encouragement of our own talent in this country. It is my intention to take advantage of the new sentiment aroused by Mr. Freund's propaganda by advancing the interests of American artists wherever that is possible."

Booking Corporation to End Its Affairs

Simultaneously with the announcement of the new bureau came a statement from Maximilian Elser, Jr., to the effect that the Booking and Promoting Corporation, of which he is the president, will cease its activities before May 1, the date on which Mr. Elser will begin his duties as general manager of the Metropolitan Musical Bureau.

Mr. Elser's staff and personal clientele and the "good will" of his business are to be taken over by the new Metropolitan Musical Bureau.

Until May 1 Mr. Elser will book for F. C. Coppicus the following artists: Pasquale Amato, baritone; Maria Barrion, coloratura soprano; Melanie Kurt, dramatic soprano; Giovanni Martinelli, tenor; Johannes Sembach, tenor, and Rosina Galli, première danseuse, all of the Metropolitan Opera Company. He is also booking Ernest Schelling, pianist.

For the Music League of America Mr. Elser is booking May Peterson, soprano; Paul Reimers, tenor; David Hochstein, violinist; Salvatore de Stefano, harpist, and Royal Dadmun, tenor.

Acting for Felix F. Leifels, manager of the Philharmonic Society, Mr. Elser will also continue as touring representative of the New York Philharmonic Orchestra.

DEATH OF MRS. SPANGLER

President of Roanoke Music Club Had Been Active Factor in Music

ROANOKE, VA., March 20.—The death of Mrs. D. E. Spangler, president of the Roanoke Thursday Morning Music Club, took place at her home in this city on Friday, March 10.

Mrs. Spangler was elected head of the club last May. Her splendid ability, untiring energy, and forceful personality developed a small town club with less than a hundred members into one of the most progressive clubs of the South, with a membership of three hundred, an active choral branch through which community singing was successfully begun, and a large and enthusiastic student membership which has given a splendid course of recitals this season.

Under the direction of Mrs. Spangler, the club gave the people of Southwest Virginia the opportunity to hear such artists as May Peterson, John Powell, Paul Reimers, Fritz Kreisler, and Josef Stransky with the New York Philharmonic Orchestra and created a lively interest in good music. Her death is mourned by music lovers all over the State.

M. D. H.

CHATTANOOGA HEARS KREISLER

J. O. Cadek the Local Manager—"Aida" Scenes Presented

CHATTANOOGA, March 11.—Fritz Kreisler played here to a capacity house, March 6. Musical Chattanooga owes a debt to J. O. Cadek, through whose untiring work as a local manager so many great artists have been brought to this city during the past few years.

Well attended and much enjoyed was the display of local talent at the performance of excerpts from Verdi's "Aida," solos and choruses, which was given recently under the direction of August Schmidt and Roy L. Smith. One of the annual recitals by the violin class of the Cadek Conservatory took place recently.

C. F.

Basso Martino Engaged for Season of Opera in Havana

Giovanni Martino, the distinguished basso, has been engaged for the three weeks' season of opera that begins at Havana, Cuba, on May 6. He will be heard in "Bohème," Massenet's "Manon,"

Mabel Garrison's Career Shows Efficacy of American Training

THE recognition which American artists are receiving at the Metropolitan is evidenced in the favor which has been won by Mabel Garrison, coloratura soprano. Miss Garrison has become one of the most popular in the list of stars appearing at the Sunday opera concerts of the Metropolitan, a popularity which has been emphasized by three highly successful concert tours.

Miss Garrison is a Baltimore girl, a graduate of Peabody Conservatory of that city and also an artist-pupil of Oscar Saenger of New York. It was while studying at the Peabody Conservatory that Miss Garrison met her husband, George Siemonn, who was at that time a member of the Peabody faculty, a position which he relinquished to become Miss Garrison's accompanist.

The young singer's Metropolitan débüt was made three years ago. Since that time she has made successful appearances as *Frasquita* in "Carmen," the *Page* in "Les Huguenots," *Erster Knabe* in "Zauberflöte," and *Oscar* in "The Masked Ball." After her engagement

in the repetitions of the Mahler Eighth Symphony at Philadelphia, Miss Garrison will appear with the Metropolitan Opera Company at Boston, where she will sing in "Carmen" and "The Masked Ball."

Both as an American and as a concert singer Miss Garrison is pleased that recent work by American composers is eliminating one of the most serious difficulties which concert artists have had to face in finding music which is of the best and which will at the same time meet the varying demands of concert audiences.

Miss Garrison is among the singers who started their musical careers via the pianistic route—the discovery of a voice coming later. Her serious purpose and untiring energy were well evidenced in the preparation for her first season's work at the Metropolitan, when she prepared twenty rôles. Prior to this, Miss Garrison had never sung in any language but English. Much of the success which has come to the young singer she attributes to the assistance given her by her husband, who assists her in the preparation of her rôles, and who has composed several of the songs which form her concert répertoire.

PIANIST KEMPTON'S RECITAL

Artist Offers Exacting Program in His Detroit Appearance

DETROIT, MICH., March 18.—A piano recital by George Shortland Kempton, head of the piano department of the Gannapoli School of Musical Art, was one of the most interesting of the week's musical events.

Mr. Kempton, who occupies an enviable place among musicians in Detroit because of his exceptional ability as an interpreter and pedagogue of music, gave full sway to his artistry and technical equipment in playing the Chopin Concerto in E Minor, Op. 11, and the B Flat Minor Concerto, Op. 32, by X. Scharwenka. Mr. Kempton was ably assisted in this program by Elizabeth Rohns, his artist-pupil, who played finely the orchestral parts of these concertos.

Samuel Gardner

Violinist

Tour Now Booking
Season 1916-17

"Mr. Gardner played the first movement of the Tschaikowsky Concerto for Violin in D major. He has the temperament of a born violinist. Like Kreisler and Elman, he overcomes difficulties with graceful ease."—Chicago Examiner, Nov. 13, 1915.

"Tschaikowsky's concerto asks much of its interpreter. The technical difficulties of it are great, but the soloist yesterday not only surmounted them but surmounted them with the ease and assurance that speak of great experience and skill."

—Chicago Herald, Nov. 13, 1915.

"He has temperament and personality, feels the power of the music and has the force to send it out to his audience."—Chicago Evening Post, Nov. 13, 1915.



Management: Antonia Sawyer, Aeolian Hall, New York

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Among the various reasons that can be adduced why Mr. Gatti-Casazza's production of "The Taming of the Shrew," or, as its German title is, "Der Wiederspaenstigen Zähmung," on Wednesday night, as his contribution to the Shakespearean Ter-Centenary, did not meet with the cordial reception that might have been expected, the principal one is, that the opera itself, being mainly dependent upon comedy, is not fitted to so large an auditorium. It needs a more intimate surrounding, where by-play, facial expression and what is generally called "business" on the stage, can be better appreciated.

Furthermore, the German sense of humor, while it is greatly appreciated by the Teutons, is not of a cosmopolitan character. It is inclined to be heavy. It lacks the light, effervescent suggestiveness of the French, as it lacks the innocent, spontaneous hilarity of the Italians, as well as the sly, dry wit of the English.

It seemed to those who were some distance from the stage, as if all the artists were exaggerating, in order to make their effect—that there was a lack of subtlety. Indeed, it appeared as if they were all "over-acting," and so effects that were almost grotesque, at time, were produced and the spirit of high comedy seemed lacking.

Take Goritz, for instance—an inimicable comedian and an artist of the first rank: What he showed us suggested, rather, the proprietor of a German *Bier Halle*, than a well-to-do Italian gentleman, burdened with a couple of daughters whom he is anxious to get married. Goritz's humorous efforts undoubtedly amused and interested the German element in the audience. To others, however, they suggested a buffoonery that was often out of place.

The audience, outside of the "regulars" who subscribe for "Wednesdays," was decidedly Teutonic in character.

And this brings me to say that it is a curious feature of the Metropolitan—that you never find the German element in evidence when French or Italian opera is given, just as you never see the Italians in evidence when German opera is given.

They seem to avoid one another with the scrupulous care with which the Divided Order of Ancient Hibernians agrees to disagree.

Of the musical merits of the performance, your critics, no doubt, will inform you. To me, the work presents many beauties, though, in the general tone and character of the performance, it failed to meet the ideas of those of us who remember Shakespeare's comedy, when presented by such eminent thespians as the late Ada Rehan and John Drew, whom I remember in a wonderful performance of the comedy, some years ago, at Daly's Theater.

Mme. Ober, always sincere and effective in whatever she does, played the part of *Katherine* most earnestly, and, no doubt, from her point of view, naturally, though to me she lacked somewhat of the dignity and grace which were conspicuous in the presentation of the rôle by Ada Rehan.

I am such a strong admirer of Clarence Whitehill that I am disposed to condone any of his shortcomings, and rejoice that he had, at last, an opportunity

to keep well in the center of the stage all the time, though as *Petruchio*, who tames the shrew, he suggested, rather, the gay swashbucklers who consorted with *Falstaff*, than the character as we have understood it when presented on the dramatic stage. However, he made an undeniable success, dominated the scene at all times, and sang with fine effect and splendid virility.

Sembach was particularly effective in the first act.

Marie Rappold played a charming *Bianca*—a more or less colorless rôle.

* * *

Out in the foyer the opinion seemed to be that the work dragged somewhat in the first act, was effective and interesting in the second act, fell off somewhat in the third, though that act ended with a good climax, was interesting in the fourth, but ended a little tamely at the final falling of the curtain.

Whether it is sufficiently pleasing to obtain a position in the regular repertoire was gravely doubted.

What a curious place the foyer of the Metropolitan is, between the acts of such a production!

Newspaper men, artists, lawyers, doctors, music teachers, would-be débâtantes, society people meet, bow, talk, jostle one another and exchange, confidentially, notes of the latest scandals and troubles.

One asks you why it was that Goritz, who certainly made a hit, whatever criticism may be levelled at his interpretation, did not take the curtain calls with the rest. Had there been trouble behind the scenes?

Ah! There is Miss Fitziu, who, you know, made her début in "Goyescas." She looks radiant in a charming black costume, exchanges salutations with friends, having just escaped a conversation among the ladies who sat behind her, as to whether she is pretty or handsome.

A small, slight man, with a gray beard, moves along with a lady with a remarkable coiffure, and when he has passed you, you know that it is Senator Clark, whom some people consider lucky to have so many millions. Others, however, know that years ago he was out in the mining districts and, seeing the possibilities, went to Europe and became one of the most expert mineralogists that we have, then returned to this country and used his knowledge to good purpose.

Walking rapidly, grim and gray, a serious, intellectual-looking man goes by. Who is it? That is Henderson of the New York *Sun*. He looks as if he had just come from a funeral, but in spite of his appearance he is pretty sure to write a fairly kindly notice of the performance, and will leave to his Sunday article the dissection of the singing, which he will perform with all the zeal and sincerity of a skilled surgeon and with a stern sense of duty, regardless of consequences to the victims of his scalpel.

Up against the wall you will run into Sylvester Rawling of the *Evening World*, who looks better than ever, though he will tell you that he is worked to death. Rawling in his reviews often gets at the spirit of the performance more thoroughly than some of the older critics.

Next to him you will see Oscar Saenger, the distinguished opera coach, who devotes himself to teaching ever so many would-be artists every day, and yet suggests a splendid condition of physical health, which he, no doubt, owes to the fact that he gets up at six in the morning to take a long ride in the park. You see him smile and wave his hand to a lady. It is wholly innocent, for it is his own pretty and talented daughter, who, you remember, made a successful début on the dramatic stage as *Juliet* not long ago.

With his hair cropped à la *Buster Brown*, on the top of which rests a cowboy hat, there passes one of the most distinguished writers on the press, the eminent critic, Charles Henry Meltzer, who regrets that the opera has not been done in English—though Heaven help it if it had been done in the English of the libretto!—of which I quote you just two examples, to wit:

PETRUCHIO: Come, dearest Katy!
It's too stuffy in the house.

The clear moon lures us out with its bright light.

KATHARINA: I don't mean anything.
My eyelashes are trickling with tears!

O infinite bliss! O joyful goal!

While you exchange greetings, as Meltzer rushes along, he says something which makes you feel that he is not particularly pleased with the performance of Mme. Ober.

As you turn, a nervous, bright-faced man, with about two tons of manuscript and newspapers under his arm, bumps into you. It is Maurice Halpern, the worthy critic of the *New Yorker Staats-Zeitung*, who has probably al-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 15



Gaetano Bavagnoli, one of the new conductors at the Metropolitan. He has shown distinguished ability. Has made so many friends and has so won the appreciation of the press that he is beginning to hold his head up.

ready written his article, on the strength of the rehearsals, and has just dropped in to see if anything has happened which will upset it all.

As he passes along you are confronted with a lean gentleman who moves sideways and is maintained in his equilibrium by a tall silk hat, cocked at the opposite angle. He is washing his hands in invisible soap and water, and you at once know that it is M. Billiguard, the amiable and popular press agent of the Metropolitan.

Moving majestically and solemnly—and also ponderously—there looms upon you a vast shape. It is the musical critic of the *New York Tribune*, who has just returned from Bermuda, and who only graces his intimates with a nod—for, like the people in the boxes of the parterre, he desires to be—exclusive.

A small man with a pleasant smile comes along, greeting here and there. It is Mr. Jack Adams, the head of the Wolfsohn Bureau, one of the largest and most successful managerial organizations in the country.

Who is this, who has just rushed in, at the last moment, with a muffler around his throat, as if he were a prima donna? It is Alexander Lambert, pianist and pedagogue, friend of all the Polish artists, who has come to be seen, so that his many friends may not forget him, and also because he feels that the performance could not be a success without him.

Over against the wall, on the other side, you will see an intellectual-looking handsome man, shaking hands with a great many people. It is Louis Koemmenich, conductor of the Oratorio Society.

Then, with his silk hat slightly tilted, over his kindly, genial face, you are approached by a short, stockily built man,

whom you know as Sol Bloom, who emerged from selling music and talking machines, into being one of the largest and most successful real estate operators in New York. He will tell you, in confidence, that he has already got the plans for a new, small music hall *de luxe*, which is to take the place of the defunct Mendelssohn Hall. You tell him that you hope it will be acoustically better than Mendelssohn Hall was—even if it is *de luxe*.

As he is talking to you, he smiles and waves his hand at an exceedingly pretty woman. Don't mistake him; it is his wife.

Who is that stout man, assuming a Beau Brummel attitude, with his opera hat on one side of his head, who is talking to some of the officials of the house. It is Alfred Seligsberg, the counsel for the Metropolitan. He has a smile and a good word for everybody. I guess he was born that way.

Perhaps it is because it is a night of German opera, but there is one thing that strikes you: Nobody seems to have thought to inquire as to the where or the how of Antonio Scotti, probably the most popular member of the entire Metropolitan Opera Company. He, you know, was so sick that he had to leave us to go South.

How soon we are forgotten!

Then there comes along a distinguished and handsome man, well groomed, with a good bronze color from his recent visit South. He bows right and left, talks to you for a few moments, to tell you that he approves of the President's policy and that the time had come when we had to take a stand with Mexico. It is Mr. Otto H. Kahn, the multi-millionaire chairman of the board of directors of the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Metropolitan, who is exceedingly democratic—when he is in the foyer.

As you are about to go back to your seat, somebody tells you that pretty, charming Eleanor Painter, the American prima donna, who, after a success in Europe, made such a hit in Victor Herbert's "Princess Pat," is scheduled to marry Mr. Latour of her own company. Well, let us hope that her second matrimonial venture will be more happy than her first.

Gossip! Gossip! Gossip!

But it is all part of the game. And one of the bits of gossip is that Mr. Copicus, the private secretary of Mr. Gatti-Casazza, will no longer occupy that distinguished, useful and also onerous position after this season, as he is going into management on his own account.

Well, he should be successful, for he has great experience, a large acquaintance and speaks several languages fluently.

As you go to the door to pass to your seat you meet Monsieur X., society man, very rich, very blasé. He hums an air from one of Offenbach's operettas, "*Ce ne vaut pas la peine, assurement.*" He wants you to know that he doesn't think it was worth the trouble to produce "The Shrew"—but then, he doesn't like German opera, anyhow.

* * *

Two or three people have written me to know what I meant when, last week, in comparing Mme. Homer's presentation of *Dalila* with that of the late Germaine-Réache, I said that I felt sure that Réache had not worn stays, and as to whether Mme. Homer had, I thought it might be well to ask her.

My correspondents seem to think that this remark was out of place.

Permit me to reply to them that, in the first place, *Dalila* lived in a time when there were no such things as "stays."

In the next place, the Venus de Milo, supposed to represent the most beautiful example of the female form, had no stays.

And let me further suggest that in making the remark I did, I wanted to emphasize my appreciation of the difficulty of the woman who consults *les convenances* of modern dress, even when attempting to play a rôle, which, to say the least, was that of a woman, who, whatever her faults or whatever her moral lapses might have been, was at least true to her type and absolutely natural.

Had *Dalila* worn stays I think the history of the Jews would have been changed.

Samson would not have fallen. He would have kept his head as well as his hair!

* * *

So our dear, good Hertz is having trouble in San Francisco and has already made the statement that unless certain matters are straightened out he will not continue to be the conductor of the San Francisco Symphony Orchestra after this season.

It is no more than I expected. In the first place, Hertz went out with conscientious ideas as to his duties, and with Metropolitan standards in his mind.

He, naturally, considered that he had been engaged to bring the orchestra to a high degree of efficiency.

This, of course, could not be accomplished without making certain radical changes, and also without greatly increasing the expense.

Then there was the ever-present, ever-debated question of rehearsals.

LUCA BOTTA
TENOR
METROPOLITAN OPERA HOUSE
CONCERTS
MANAGEMENT
SPIZZI AND CAMPANARI
LONGACRE BLDG., NEW YORK



It goes without saying that a symphony orchestra cannot do its best work unless it has adequate rehearsals. With regard to this, it may not be generally known that Mr. Hertz was in constant hot water when he was at the Metropolitan. He continually complained that he could not get the rehearsals he desired, while any number were given to Mr. Toscanini.

On the other hand, there seems no doubt that those who have the business and financial conduct of the San Francisco Orchestra in hand, had an idea that with Mr. Hertz's aid they could improve the orchestra without adding much to the expense.

They did not realize that it would be impossible for Mr. Hertz to do what he wished if they placed a very decided limit upon the amount to be expended.

So there at once arose a conflict between Mr. Hertz and these gentlemen.

Furthermore, when Mr. Hertz replaced Henry Hadley, he, naturally, without in any way desiring to do so, antagonized all Mr. Hadley's old friends—and Hadley had many.

The situation was complicated by the fact that Mr. Hertz is strongly German in his sympathies with regard to the struggle in Europe, and, it seems, did not use sufficient tact when it came to an expression of opinion.

Finally, his wife did not consider that she was accorded the proper social recognition, as the helpmate of so distinguished a conductor and musician.

All of which added fuel to the flame, till it has culminated, as I said, in a situation where Mr. Hertz has declared that unless the disabilities under which he is struggling are removed, he will quit the job.

Well, if San Francisco does not want him, there are other cities which will be glad to have him.

* * *

Just as I was about to tell you that Josef Hofmann had again followed the example of *Dogberry* in Shakespeare's "Much Ado About Nothing" and insisted that he be put down as also exemplifying the animal which is the emblem of the Democratic Party, I read his interview in your last issue, in which he shows that he can take a proper position in a matter which I have long had much at heart, and of which I have written you frequently; namely, that the time has come when we should take a very decided stand against the irresponsible, autocratic attitude of the conductor of a great symphony orchestra—or, for that matter, of the conductor of a great operatic orchestra.

First, to the matter which aroused my ire:

It seems, according to the New York Tribune, that some weeks ago a lady sent a check for seats for one of the Hofmann concerts, and in doing so, addressed the envelope: "Manager Josef Hofmann," naturally meaning thereby, the manager of Josef Hofmann. She simply left out the little word "of."

The letter was sent to Mr. Hofmann himself, who returned it, having scrawled thereon the word "idiot," in which, as you know, he followed the laconic example of the distinguished Carus, who wrote the word "liar," across a certain criticism of Mr. Krehbiel's.

Hofmann, evidently, was exasperated that anybody should consider that he was a musical manager.

Well, there are those who know some of the managers who would think he was justified.

The matter has some importance, not merely because it was exploited in the columns of the Tribune, but because it shows Mr. Hofmann's mental status—namely, that he has become so self-centered that he is ready to take offense at the slightest thing, even when there is none intended, and, indeed, none expressed.

So much for that.

Now to the other point: In his interview in your last issue, Mr. Hofmann announces that he will never again play with Dr. Muck of the Boston Symphony.

He tells us that Dr. Muck has little or no regard for soloists—all of which is pre-eminently true.

The point that is made by Mr. Hofmann is of serious importance to the music loving public. The director of a symphony orchestra, when he plays a symphony or some other composition without a soloist, is justly entitled to make the orchestra carry out his ideas as to the interpretation.

But when there is a soloist, especially a pianist of such established reputation and distinction as Josef Hofmann, then, even when there is so eminent a personage as Dr. Muck at the head of the justly renowned Boston Symphony Orchestra, the orchestra's place is simply that of an accompanist, and it is Dr. Muck's duty to follow and support the soloist, aiding him in his interpretation and not forcing the soloist to follow the conductor's con-

ception, whether that jibes with the soloist's or not.

In this connection, it may be well to say that Mr. Hofmann has several times expressed himself as wholly in sympathy with Walter Damrosch, with whom, he says, it is a pleasure to play, because Damrosch always, with musically tact and grace, assists the soloist, instead of endeavoring to dominate him.

Now, why should Dr. Muck take this position?

The answer is quite simple, although, I presume, there will be some who, in their slavish adoration of this eminent musician, will promptly proceed to pour the vials of their wrath upon me.

Dr. Muck does it, because, in the first place, he is not in sympathy with having a soloist when he conducts. It detracts from his being the star of the performance. He has to share glory with somebody else, and he does not like to do it.

Another reason is that Dr. Muck is evidently impressed with the idea that the conductor of a symphony orchestra such as he has, is a being who soars in an ether far above the atmosphere in which such mere artists as Josef Hofmann and others move and have their being.

In this situation I am absolutely in sympathy with Josef Hofmann, who, I believe, has taken a stand which can only work for good, because it relegates the orchestra, however great it may be, to its proper position, when there is a soloist—namely, a secondary one—a position where it is the duty of the orchestra to follow the soloist and simply aid and as-

sist him in carrying out his interpretation of a composition.

There will be some, of course, who will tell you that just as when two large bodies, moving in opposite directions, meet, there is a collision, so, they will argue, when Dr. Muck, moving in one direction, meets Josef Hofmann, moving in the opposite direction, there is not only apt to be a collision—but a conflagration.

* * *

You will remember that in Gilbert and Sullivan's "Pinafore" there is a song entitled, I believe, "They Mixed Those Children Up."

The venerable and reputable Boston Transcript, in a review of the performance of "Mahler's mammoth musical monument," as W. B. Chase of the Evening Sun calls it, presents a portrait of "Leopold Stokowski." Unfortunately for the Transcript, the portrait was that of Josef Stransky of the New York Philharmonic.

However, the height of incongruity was recently reached by the Buffalo Daily Times, which, in a review of the Clef Club chorus concert in that city, printed a picture of Percy Grainger and put underneath it, "Miss Eleanor Cochran."

There have been those who have suggested that dear Grainger was "just too sweet for anything," but I don't think he has, as yet, been reincarnated as "Miss Eleanor Cochran!"

Your

MEPHISTO.

evoked from his orchestra a virility and an expressive variety that speak well for his art and his personality."

The concertmaster was Emilio Minetti and the soloists were Alice Gentle and Stanislas Ben.

Another New Body

In rivalry with this People's Philharmonic Orchestra in the field of low-price symphony work is the People's Orchestra, newly organized, with Giulio Minetti as conductor. The latter organization will give its first concert about the end of the month.

Whether the Philharmonic concert of Saturday evening had anything to do with it, or not, the San Francisco Symphony Orchestra's popular concert on Sunday afternoon failed to attract the deserved patronage. The attendance at the Cort Theater was not encouraging to the association. It seems extremely unfortunate that the musical interests should be so divided. The orchestra of which Mr. Hertz is conductor would be much better off if it were given the opportunity to meet the demand for genuinely "popular" symphony concerts in the municipal auditorium, and the public that is asked to support the Sokoloff and Minetti organizations would have the advantage of hearing better music. But we are going along blindly through unhappy conditions, with our harmonic efforts embittered by animosity within the association supporting the Hertz orchestra, and with two new orchestras contending for the patronage that proved inadequate for one even when Herman Perlet was leader and had the public enthusiastically with him.

Next Season's Outlook

There are no new developments in regard to next season's outlook. It is evident that Mr. Hertz does not intend to remain unless the association re-establishes itself on a more satisfactory basis. If he goes, Louis Persinger, Horace Britt and other important members of the orchestra will be likely to return to the East.

Both Persinger and Britt are very popular here, and in the efforts to keep them here various plans have been suggested. Although we have three conductors now, with Paul Steindorff doing big things symphonically in Oakland, a new orchestra for Persinger has been talked about. The violinist has made a brilliant record as concertmaster.

Scenes from "Carmen" were presented at Mr. Steindorff's popular Sunday concert in the Oakland Auditorium before 8000 persons. Alice Gentle appeared as the cigarette girl, Patricia O'Connor Henshaw as Micaela, Arturo Bravo as Don José and Signor Puccini as Escamillo.

THOMAS NUNAN.

Southern Tour for Leslie Hodgson

Leslie Hodgson, the New York pianist, leaves on Sunday for a short Southern tour which will extend as far as Macon, Ga. At all of his concerts he will play the Cadman Sonata, which he introduced in New York at his recital early in the month.

Percy Grainger has been engaged for the Worcester Festival. He will play a concerto with orchestra and conduct one of his own compositions.

Mme. Kousnezoff Re-enacts an Episode of Her Early Career



Photos by Matzen

Story of a Young Girl Who Became a Famous Singer and of a Professor of Singing

Francisco Daddi, basso buffo of the Chicago Opera Company, sang some years ago at Odessa in Russia, where he was a frequent visitor at the home of the eminent painter, Kousnezoff, and came to know Maria, the painter's daughter. He taught the little girl a song. Years passed and the small Maria became a famous star and the present year they were both members of the Chicago company. It occurred to them to revive the amusing story of their earlier acquaintance by means of photography. "Voila!"

The picture on the right: The singer imperiously requests the little Maria to begin her

MARIA KOUSNEZOFF sailed for Europe two weeks ago. Under ordinary circumstances such a statement would claim no particular attention. But inasmuch as artists no longer go down to the sea in ships as was the yearly custom before nation rose against nation, the fact is distinctly worthy of careful attention. The Russian artist, who has sung and danced in Chicago and elsewhere this winter has undertaken to defy the elaborate perils of sea and sky in order to fill engagements in Spain, which is a sort of second native land to her. In Spain she has achieved some of her greatest successes—operatic, concert and terpsichorean—and in Spain she married the distinguished conductor, M. Lassalle, who has been in America with her. Indeed, she might easily be mistaken for Spanish; there are characteristic traits of Andalusian beauty in her appearance. The natives, in fact, love her almost as one of their own and Spanish audiences are understood to be exacting in musical matters.

M. Lassalle is not only his wife's adviser, accompanist, and coach; he saves her as much as possible the annoyance of interviews. He even substitutes for her at rehearsals which she may be prevented from attending. And it was M. Lassalle, suave, affable and gracious, who lifted the burden of a journalistic conference from his wife's shoulders the day they sailed and who detailed facts about her work and her prospects while she was lunching.

A Remarkable Versatility

The soprano, it seems, has always been an indefatigable worker. She obtained a very thorough musical education in Petrograd and also attended one of the dancing academies in which are evolved those Russian dancers who are just now so very much in vogue. And her father having been a noted painter (the teacher of Bakst, incidentally), she became also more or less proficient with the brush. Russia acclaimed her both as singer and dancer and she received the Russian equivalent to the German title of "Kammersänger"—a distinction conferred thus far only on Chaliapine and one or two others. Then she traveled. Spain, as was just remarked, greeted her vociferously. So did Paris and London which had the chance to applaud her in the triple capacity of opera star, concert singer and dancer. In Paris she was with Diaghileff's troupe and created *Potiphar's Wife* in the "Joseph" of Strauss at the Opéra while she sang in opera at the Comique. In Madrid she created something of a sensation by appearing on one and the same occasion as recitalist and dancer. And Chicago more recently tasted the diversity of her gifts.

"My wife and I shall return to America next season," observed Mr. Lassalle,

and after that, if the war is not over, return to Russia by way of Vladivostock and the Trans-Siberian Railway. For the present we have Spanish engagements to fulfill. Contrary to the ordinary belief, Spain is very musical and its public enormously discriminating. The artistic renaissance of the past twenty years has been truly astounding. Moreover, the fees paid to singers in Spain are amazingly high—vastly better than in Italy, for example. Indeed, the reason my wife has never sung in that country is precisely because of the absurdly low prices offered. She did, however, have an opportunity to sing at the Scala. She de-

clined it on learning of the ridiculously small compensation.

Large Fees in Siberia

In speaking of the sums made by singers I must not forget to mention the strange phenomenon that artists receive in Siberia amounts that would seem fabulous even in European and American music centers, where prices are high. And the expenses that confront singers in America are non-existent there. When next season we travel from Vladivostock to Russia we shall be spared such items as hotel bills, for example, as we shall live in our sleeping car and at towns

where concerts are to be given shall avoid the discomforts of such hotels as may be found in that section of Asia. And in that part of the world there is little question of advertising or of managers' fees."

Mme. Kousnezoff it was who first brought Bakst into prominence. That painter, the center of so much agitated aesthetic discussion lately, studied, as was just noted, with the singer's father. Along the more conventional artistic lines his work was never a success. But the soprano, who is an admirer of his iconoclastic tendencies, has never failed to support him. Bakst in return has designed all her stage gowns. H. F. P.

PRIZE FOR FLORIDA COMPOSER

Carola Mora Wins Second Place in Presser Company Contest

KEY WEST, FLA., March 4.—Signor Carola Mora, director of music at Hargrove Seminary has been notified that his pianoforte composition, "Felicita" has won second prize in the Theodore Presser Company contest.

Signor Mora has been very active in musical affairs of Key West for several months past. Under his direction the Operatic-Dramatic Club presented its first program for the year in Hargrove Auditorium. The principal numbers were "Soldier's Cho" and "Crowned With the Tempest," with Mr. Sanderson singing the solo part. A male chorus gave "O Hail Us, Ye Free." A four-hand arrangement of "Traviata" was given by Miss Bate and Signor Mora. Other numbers were "I Precatori," by Messrs. Torrince and Blackwell. "A Night in Venice," by Mrs. Moher and Mr. Torrince and "Il Bacio," sung by Mrs. Moher.

At a recent concert given by the Elks, Signor Mora directed the performance of the prison scene from "Il Trovatore."

A. M. F.

Unprecedented Attendance Expected at Boston's Outdoor "Elijah" Performance

BOSTON, March 13.—Conditions precedent to the immense outdoor performance of Mendelssohn's oratorio, "Elijah," on May 28, at Braves Field, indicate the complete success of the undertaking. Never before, it is believed, has the work been mounted along such gigantic lines and not since the Jubilee has Boston been granted the opportunity of hearing a chorus of such large proportions. The sale of seats by subscription continues unabated, and there is every reason to anticipate a record-breaking attendance. Reservations have been received from points as far distant as Georgia and South Dakota. S. Kronberg, the impresario, who has just returned from an

extensive trip through the Central West, reports that he everywhere found interest regarding the production. So universal, indeed, has been the interest awakened that but small surprise was occasioned by the receipt this week of an order for fifty tickets from the Perkins Institute of Watertown. Even the blind are subscribing. W. H. L.

FRENCH MUSICIANS' NEED

An Appeal in Their Behalf Made Through Joseph H. Choate

A letter from Joseph H. Choate was sent to New York newspapers last week inclosing a note from a French musician, who tells of the suffering among men and women of his profession because of the war. This Frenchman's plea reads:

"Among the hardships caused by the war there are none more cruel than those of the musicians, both men and women. They are obliged to keep up an appearance of ease, in spite of their present poverty, to preserve the hope that they may regain their past standing little by little; being proud, they feel that they must maintain their dignity, and it is so hard for some of them to apply for aid from a relief society that I have known many to live on one meal a day rather than ask for help."

"To assist these, the idea came to me of establishing La Petite Caisse des Artistes (the Small Fund for Musicians). But I must have outside help. I personally distribute the funds in a discreet and friendly way to the musicians."

Renée Reiss, daughter of Albert Reiss of the Metropolitan Opera Company, and Constance Bernstein, both nine years old, sang the Offenbach operetta, "The Secret" at the annual spring entertainment of the De Lancey School for Girls, 301 West Ninety-eighth Street, New York, March 9. Miss Reiss's father directed the performance and Miss Bernstein's father, Eugene Bernstein, was at the piano. Incidental dances were arranged by Albertina Rasch.

CULP-GRAINGER RECITAL

New Haven, Conn., Hears Artistic Program—Kneisels Appear

NEW HAVEN, CONN., March 10.—New Haven music lovers were given a rare treat when Mme. Julia Culp, the distinguished Dutch *lieder-singer*, and Percy Grainger, composer-pianist, joined forces Monday evening at Woolsey Hall in a most interesting and artistic recital, the third of the Steinert series. Coenraad v. Bos supplied artistic accompaniments to Julia Culp's songs.

The last concert of the twenty-ninth season of University Chamber Concerts at Yale was given by the Kneisel Quartet in Lampson Lyceum, Wednesday evening. The program was of the type that has made Mr. Kneisel and colleagues idolized by thousands of ardent admirers of chamber music.

A concert of decided artistic merit was given in Plymouth Church last evening, when a chorus of forty voices, assisted by Earle Tuckerman, baritone, and Nancy Goodyear, the latter of this city, added to the enjoyment of the concert.

Earle Tuckerman's artistic singing of his songs was of a high order. He possesses a voice of rare beauty which he uses with understanding. Especially delightful was Mr. Tuckerman's singing of A. Walter Kramer's charming song, "A Lover's Litany." Other songs of Clayton Johns, Kronold and Stock were given. William A. Parsons and LeRoy Kirkham were the accompanists.

A. T.

Appreciation from San Diego, Cal.

To the Editor of MUSICAL AMERICA:

I wish to thank you for your liberal mention of me in your very valuable paper. I appreciate it very much. I am a great admirer of MUSICAL AMERICA, and have recommended it to all my pupils. For many years I have subscribed and shall continue to do so as long as I live. Wish you success and long life.

Sincerely,

ARNOLD KRAUSS.
San Diego, Cal., March 3, 1916.

PAULINE DONALDA

THE CELEBRATED SOPRANO

BEGAN her career in Nice, France, eleven years ago, at the age of 21, when she appeared as Manon, title role, and won an ovation.

Predictions were then made by noted critics that this singer would some day become world-famous.

Her success was so instantaneous that she immediately received a wire from the Covent Garden management engaging her for three seasons.

She made her Covent Garden debut on May 24, 1905. On the following morning the London press was unanimous in its praise of this young artist.

The DAILY TELEGRAPH said:

"Sang with a remarkable degree of charm. Her voice is delightfully true and pure in quality, and her audience listened with the highest pleasure to all that she did."

The STANDARD said:

"Delivered her music with much freshness and charm."

The MORNING POST said:

"Mme. Donalda scored a decided success. She has a very sweet voice, and sings with great expression."

The GLOBE said:

"One of the chief successes of the performance was scored by Mlle. Donalda, with a voice of unusual beauty. She quite took the audience by storm."

The CHRONICLE said:

"Proved herself the possessor of a beautiful voice of excellent quality."

These were some of the expressions.

During the Covent Garden seasons she appeared with Caruso and Scotti as "Gilda" in "Rigoletto"; "Violetta" in "Traviata"; "Mimi" in "La Boheme"; "Zerlina" in "Don Giovanni"; created the role of "Ah-Joe" in "L'oraloco" with Scotti, Dalmores and Marcoux in the cast; appeared as "Zerlina" in "Don Giovanni" with Scotti and Battistini; made her debut in "Carmen" with Mme. Destinn and Dalmores, and also appeared in "Don Giovanni" with Mme. Destinn, Caruso and Scotti, and many other stars, and won added praise from the press and distinguished musical authorities.

The LONDON DAILY TELEGRAPH of May 16, 1907, carried the following:

MELBA MINOR

"In Mme. Melba's place there appeared Madame Donalda, a Canadian singer, who established an excellent reputation for herself a year ago and added to it yesterday. Of no one does she remind one so strongly as of her Australian sister. Witness the wonderful similarity of vocal tone-colour. Moreover, her movements are evidently based upon those of the great Melba, and her general success was only second to hers."

[Mention of Mme. Donalda's numerous successful concert and festival appearances on both sides of the ocean, will shortly appear in these columns.]

MME. DONALDA WILL BE HEARD IN CONCERT AND RECITAL IN AMERICA DURING THE

SEASON OF 1916-17

under the exclusive management of

CONCERT DIRECTION—MAX SANDERS, AEOLIAN HALL, NEW YORK

TELEPHONE BRYANT—4620



A Recent Portrait

Her successes in Europe were followed by her engagement by Oscar Hammerstein for his first season at the Manhattan Opera House, New York, as leading lyric soprano, and appeared there as "Marguerite" in "Faust" with Dalmores, Arimondi and Seveilhac; "Micaela" in "Carmen" with Calve, Dalmores and Mme. Bressler-Gianoli; "Nedda" in "Pagliacci" with Bassi, Sammarco and Seveilhac; in "Martha" with Mme. de Cisneros, Bonci and Arimondi; "Violetta" in "Traviata" with Bassi and Renaud; in "Don Giovanni" with Renaud, Gilibert and Bonci and other noted stars.

Her work was of the highest artistic standard, and she confirmed the heralding, from Europe, which had preceded her. She gained the highest admiration of the New York critics and the music loving public.

After this American visit, she was compelled to return to Europe, to fill engagements there, which included five more seasons at Covent Garden.

In 1914, she made her return appearance at Nice, her debut city.

"Madame Donalda, the Canadian prima donna, had a great reception yesterday afternoon. The opera was 'La Vie de Boheme,' and when she stepped upon the stage the whole house, cognizant of the dramatic element in the situation, rose as one man and greeted her with the greatest enthusiasm. On these very boards, nine years ago, Madame Donalda made her debut, and Nice took some credit to itself for the discrimination which set its approving stamp upon an artiste who has since become world-famous.

"But it was not alone the dramatic circumstances of her return by any means which stirred the packed audience. It was the sweetness and power and dramatic tenderness of her singing which moved them most; so that at the end not only women but men also were in tears. It was a great performance on a great occasion." (Such was the mention in the Daily Telegraph of Nice.)

After this performance, Mme. Donalda had a number of important operatic engagements in Europe, which included Brussels, Paris and Covent Garden. Owing to the war most of these engagements were cancelled, and she returned for a well earned rest, to her birth home, Montreal, and has now made New York her home.

NEW HAVEN ORCHESTRA ENTERS ITS "MAJORITY"

Symphony Organization at the Seat of Yale University Founded Twenty-one Years Ago, with Professor Parker Conductor Then as He is Now—How It Has Grown in Playing Ability and Influence—Its Value to the Yale School of Music as a Laboratory for Students of Composition

By WILLIAM LYON PHELPS

[Lampson Professor of English Literature at Yale University and President of the New Haven Symphony Orchestra]

ON Thursday afternoon, March 14, 1895, the New Haven Symphony Orchestra, then consisting of forty musicians, gave its first concert. The scene was old Alumni Hall, on the Yale Campus, and the concert was given to a loud accompaniment of squeaking chairs. Prof. Horatio Parker, a young man of thirty-one, was the conductor, and he will conduct at the concert in March, 1916, when the orchestra celebrates its twenty-first birthday. Professor Parker came to Yale in 1894, so that in just one year he had organized—for the first time in New Haven—a complete orchestra, prepared to give concerts of classical music. He has conducted every single concert from first to last, with the exception of two sabbatical years in Europe. In 1901-2 his substitute was Edgar Stillman Kelley; in 1912-13, David Stanley Smith.

The orchestra gives five concerts every year, and sometimes an extra "popular" one. Four of the concerts are and must be in the afternoon, because nearly every member of the company has some professional engagement in the evening. It is impossible to pay the players anything except a meager salary, and a considerable number appear in the orchestra at an actual pecuniary sacrifice. But a fine spirit of co-operation and devotion has animated the whole band from the start, and if a visitor could see them at one of their jollification meetings, he would understand one reason for the success of the concerts.

For "success" is the right word; the improvement in every line has been consistently steady, and the orchestra plays better this season than ever before. Woolsey Hall is one of the finest auditoriums for symphony concerts in the United States, and to see the vast crowd on a Tuesday afternoon streaming thither from every direction, to enter with them, to see the great room filled, to "hear" the hush following the tap of the conductor's baton, and to share in the expectant delight which awaits the first tone, is to have a soul-satisfying experience.

Morris Steinert's Service

One reason why New Haven is so proud of its orchestra is because it has been so capably managed and directed. The late Morris Steinert, one of the most interesting and one of the most public-spirited men in the history of the city, was the first president of the organization, and remained in office until his death in 1912. During the early years, when an annual deficit was as certain as the process of the seasons, Mr. Steinert gave constantly and generously; his benefactions were innumerable and characterized by a spirit even more helpful than practical aid.

Morris Steinert was one of the most striking and one of the most charming personalities I have ever known; his enthusiasm and delight in music grew steadily with advancing years. I sat next to him at almost the last concert he attended, and can remember the tears

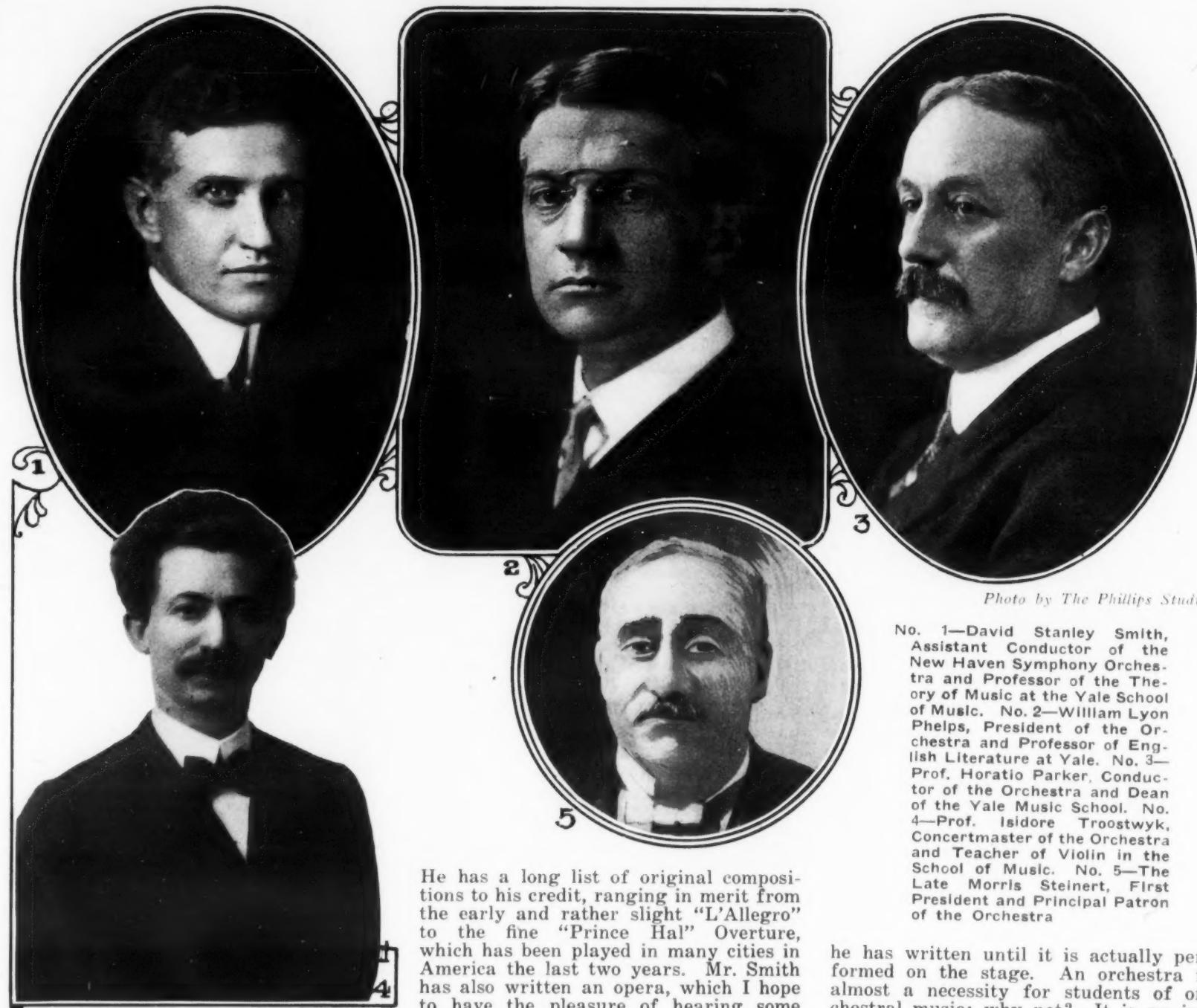


Photo by The Phillips Studio

No. 1—David Stanley Smith, Assistant Conductor of the New Haven Symphony Orchestra and Professor of the Theory of Music at the Yale School of Music. No. 2—William Lyon Phelps, President of the Orchestra and Professor of English Literature at Yale. No. 3—Prof. Horatio Parker, Conductor of the Orchestra and Dean of the Yale Music School. No. 4—Prof. Isidore Troostwyk, Concertmaster of the Orchestra and Teacher of Violin in the School of Music. No. 5—The Late Morris Steinert, First President and Principal Patron of the Orchestra

in his eyes while the orchestra was playing Mozart. His generosity to the Yale University School of Music is shown in his gift of the unique Morris Steinert Collection, which consists of a large number of "ancient keyed and stringed instruments in a state of excellent preservation," and which is visited weekly by many admirers. It is of great value to the school in illustrating the courses given in the history of music. Mr. Steinert also founded an annual prize of \$100 in the Music School, which has been continued by the generosity of his son, Rudolph Steinert. The Steinert family is a great asset in the cause of music at New Haven, and many a concert by distinguished visiting artists has been made possible by their combined enterprise and generosity.

The manager of the orchestra is Louis Felsburg, the tympanist; any difficulty that arises is immediately referred to him, and when one remembers how sensitive and how delicately "responsive" the nerves of musicians are, one must give this man much credit for maintaining iron discipline with the minimum of irritation or dissatisfaction.

Conductor and Concertmaster

The conductor, Prof. Horatio Parker, is so well known on both sides of the ocean that it is unnecessary to write his biography. He has twice won a \$10,000 prize for the best opera, each time from a strong field of competitors. Of all his music, I think I like best the oratorio, "Hora Novissima," and the music written for Prof. Thomas D. Goodell's brilliant Greek Ode, sung by a great chorus at the Yale Bicentennial in 1901, and some of his songs, notably "The Lark Now Leaves Her Wat'ry Nest." Professor Parker's music has often been played by the orchestra. David Stanley Smith, who has just been advanced to a full professorship of music at Yale, is one of Mr. Parker's most distinguished pupils, and is an admirable conductor.

He has a long list of original compositions to his credit, ranging in merit from the early and rather slight "L'Allegro" to the fine "Prince Hal" Overture, which has been played in many cities in America the last two years. Mr. Smith has also written an opera, which I hope to have the pleasure of hearing some day.

The concertmaster, Prof. Isidore Troostwyk, is an admirable violinist, and a thorough musician both in sound knowledge and in temperament. No single player is more important to the welfare of the orchestra than he. He has contributed to its success by his beautiful playing for many years; but the contribution of which he is most proud is his two sons, both of whom are in the orchestra and steadily growing in grace. One of the first violins, William E. Haesche, has composed many "operas," of which the orchestra has played a complete symphony and "A Forest Idyl."

Yale's Musical Faculty

The Yale University School of Music, of which the New Haven Symphony Orchestra is the laboratory, is one of the best equipped in the United States. Professor Parker is dean and Battell professor of the theory of music; Prof. Harry Jepson is professor of applied music, and university organist; Prof. Isidore Troostwyk gives instruction in the violin; Prof. Stanley Knight, who, with Professor Troostwyk, is in the department of applied music, gives instruction in piano; Professor Smith, as above noted, has just been promoted to a full professorship of the theory of music; Mr. Haesche is instructor in instrumentation; Seth Bingham teaches organ playing; Walter Cowles, piano; Leo Troostwyk, cello, while Charles Rabold and Francis Rogers teach singing. The magnificent Newberry organ, one of the finest in the world, and recently completely renovated, is in Woolsey Hall, a gift from the Newberry family of Detroit.

The chief value of the New Haven Symphony Orchestra to the Yale School of Music is that it serves as a laboratory. It is, of course, possible to teach students to compose without such aid, but they do not know what they have composed until they have heard it, any more than a dramatist knows what kind of a play

he has written until it is actually performed on the stage. An orchestra is almost a necessity for students of orchestral music; why not? It is an immense encouragement to students to compose for orchestra in the higher forms, because it gives them the certainty of a hearing for any good work—and it is here that the Symphony Orchestra makes its strongest appeal to professional musicians.

Pride in the Orchestra

To me, a mere lover of music, the New Haven Symphony Orchestra is an object of pride and affection. Of pride, because it has had such a cultural, such a leavening effect on the intellectual life of our city. It is a blessed thing that music speaks a universal language, and is devoid of any nonsense like "nationalism"; it may in the future do more for the peace of the world than any other single cause. Since music is a common language, it ought to hasten that time when people of all nations shall recognize their common brotherhood, rather than emphasize their national conceit and jealousy. I have an affection for the New Haven Symphony Orchestra because its members have shown such a spirit of enthusiasm and self-sacrifice. It is my hope that in the near future the people of New Haven will realize the true place of music in modern life. Instead of being a luxury for the few it should be a necessity for the many. It is a constant source of real happiness. Great music, like great tragedy, is never depressing; the most depressing thing is stupidity. A meaningless musical comedy is to me as gloomy and saddening as a cruel misfortune; for as Shakespeare remarked, there is no darkness but ignorance.

Enjoyed by the Family

To the Editor of MUSICAL AMERICA:
Inclosed find money order for two dollars for your paper, which is greatly enjoyed by all members of my family.

Sincerely,
RALPH H. GIDDINGS.
Auburn, Me., March 6, 1916.

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New York Symphony Orchestra Spring Festival Tour, Walter Damrosch, Conductor (re-engagement); Soloist Worcester Festival, 1915; Chicago Apollo Club, 1915; Evanston Musical Club (Peter C. Lutkin, Conductor), and Pageant Choral Society of St. Louis.



MUSIC CRITICISM IN DARKEST NEW YORK

A Contrast with Conditions in Europe—Musical Ignorance of the Otherwise Cultured—Persiflage in Criticism—The Habit of Paying Obeisance to the Foreign Artist and Patronizing the Domestic Product—What Taxation Might Accomplish in Making Music a Part of the Lives of the Whole People—The Critic's Duty

By DR. P. J. GRANT

WALKING at night along the most vulgar street in the world—New York's Broadway—one is irresistibly reminded of the sarcastic remark and retort of two prominent characters:

"Louisville," said Max O'Rell, "contains more than 200,000 persons, mostly colonels."

"Paris," answers Henry Watterson, "contains three millions, mostly lunatics."

Could their combined wits find a fitting appellation for the feverish, thoughtless, thousands that crowd Broadway's cabarets, dance halls, problem plays, semi-nude frolics, and lobster palaces? It would require an alienist to give them a name. If he were charitable he would probably call us a city of abnormals and let it go at that.

Henry Abbey, dying, broken-hearted and almost penniless, remarked to a friend, "They are going to Europe to see ruined abbeys; why don't they come and look at me?"

Henry Abbey failed because he tried the impossible task of catering to these abnormal people. Music is a normal art intended for the uplifting and enjoyment of normal people, which must be cultivated and enjoyed in a normal way, and when we try to force an exotic growth, it takes ample revenge, and normal people cease to take an interest in it.

Abnormal artists at abnormal prices; the musical appetite cloyed and glutted with abnormal casts; *réclame* substituted for serious art; notoriety for the lack of perfection. The artist is engaged, not because he can give a beautiful and artistic interpretation of an artistic rôle, but because he can sustain a high C longer than his more serious, more accomplished but less notoriety-seeking brother artist.

And so while we pat ourselves on the back, and comfort ourselves with the thought that we have had the very best, because we have had the money to buy it and—damn the expense!—it is this very expense that cuts off and places a steel wall between the respectable middle-class people who make up the majority of our population and the enjoyment of good music.

Can you wonder that musical Europe from which we must garner our artists tries to stifle a well-bred yawn at our vulgar pretensions?

Broadway, however, is not New York any more than the Moulin Rouge or the Bal Bouillier is Paris, or the midnight dance-halls in the neighborhood of Friedstrasse represent the staid Berliner.

Oscar Hammerstein, the only man to make opera a financial success in this city, in an interview in MUSICAL AMERICA, draws attention to a very significant fact in regard to opera in New York. I shall quote his own words, "If you go there often you will be impressed with the curious phenomenon that its patrons are constantly the same. Night after night you find yourself confronted by the same people. It is as if one small section of the city had banded together for the sake of attending opera and the remaining millions did not care about it in the least."

I think this statement is true not only of New York, but of Philadelphia, Chicago and Boston. Here and in those cities, it has ceased to be a popular artistic and musical function and has sunk—may I use the word advisedly—to a mere cult.

What is true of opera is true perhaps

in a lesser degree of other musical functions. It is quite true that a great number of those who attend really love music, but they must hear it in their own way. Whatever artistic enjoyment they might receive from it would be badly jarred—dissonated, if I may coin a word—by the presence in very considerable numbers of the mere *pollo*.

As for the other members of the cult, they care little or nothing for music. To them it is a mere society function to which one goes to see and be seen.

Ignorance of the Cultured

To me it is really appalling and pathetic, the ignorance displayed by really cultured persons in things musical. They are *au courant* with the best in literature, painting and the drama. They can discuss intelligently the works of authors as wide apart as Tolstoy and Winston Churchill, painters like Corot and Franz Stuck, dramatists who deal with the sordid and realistic, and those who aim for the ideal; but place these same cultured folks in a hall where a symphony concert is being given and no programs have been printed, and how many of them could tell a Beethoven symphony from a Brahms, a Grieg selection from a Debussy, or let us say the "Rache" aria from Mozart's "Don Juan," from the "Ocean" aria from Weber's "Oberon"? Which shows that music here is relegated to a place far inferior to that which it should hold in the artistic life of the people. Painting, and literature are grounds on which a great number are inhibited from meeting.

Music should be the common meeting place of all—the lowliest as well as the highest. Its message and its solace are for the simplest-minded as well as the most erudite. When we come to realize and understand this, music will make progress here, and not before. It will cease to be the privilege of the erotic and abnormal few, and become the right divine of the people, with which no man, no matter how high his station, dare interfere.

Musical Criticism

When I use the term "musical criticism," I should explain what I mean by it or rather what I do not mean by it; and emphatically. I do not mean by it those morning-after cogitations on musical events of the evening before, written at white heat, helped by a hurried exploration into the dim recesses of the musical encyclopaedia without time for reflection, so that they may fit into the space allotted to them in the morning editions.

I am not finding fault with the critic, but with conditions. The conditions are responsible for the critic as we know him, not the critic for conditions.

If there is one man (and I speak from personal experience) whose job I do not envy, it is that of the music critic. That more of them are not inhabitants of institutions for the mentally unbalanced speaks well for the virility of both their mentality and physique. It is exhilarating at first, wildly so, but after a time the critic is like the girl who gets a job in the candy store; the proprietor wisely allows her to eat all she wants; she does so for a few days, after that you couldn't, with a club, get her to put one tiny piece in her mouth.

The critic here is held down by two very serious limitations, his editor and his public. He is between the upper and the nether millstone and—he has to live. In Europe, it is quite different. There, the critic is not dependent on his newspaper work for a living. With him, it is generally what the American drummer

calls a side line. He is generally in some musical conservatory, or a retired orchestra or opera conductor. In every case he is a technical and routine musician, who has followed music as a calling, and has its literature at his finger tips. It is a very mistaken idea that he has taken to musical criticism because, as a musician, he has been a failure. The poor remuneration he receives for his critical work is ample refutation of that. It is so small as to be almost negligible and for that reason it makes him independent of both the editor and the public. If the editor doesn't like his work, he tells him gaily and without any misgivings as to his daily bread, to go to the devil.

You see, in Europe, music is a public institution for which the public partially pays through taxation or subvention, and they want to know how the money is being spent.

When Persiflage Enters

If the New Yorker or Bostonian were directly taxed for music, would he take more interest in it? I honestly think he would. He would ask for something better than this gem: "Lapis lazuli gauze supplied a dancing gown in shades of blue that was the hit of Miss —'s song recital. She wore to boot as nimble a pair of dancing shoes as ever stepped, etc.!" That does not come from Oshkosh or Council Bluffs, but was found in a New York journal. Let us stop for a moment to consider what it means.

Here is an earnest young artist as yet not known to the public. Her recital has cost her anywhere from \$500 to \$1,000 for advertising, hall, agents' fees, and incidental expenses. She has spent months in hard work for just that event. She does not expect a monetary return that is out of the question. But if her public appearance here in New York will bring her a few favorable notices, it will mean so much to her in her future work. Adverse criticism, an artist can stand. If the artist is reasonable and has an open mind, she can greatly profit by it. Persiflage, however, is not criticism. It may satisfy the editor, who has as much soul for music as an army mule; who regards the space given to the musical column as so much space lost; it may satisfy a thoughtless shallow public which likes to have its ears tickled with a recital of the antics of Signor Bullvoci, or the small talk of the dressing room, but the sincere lover of music turns from it with disgust.

Stuff of that kind should be relegated to the cub reporter who, fresh from college, with a large vocabulary of slang at his command could do it justice, and it would be just as acceptable to the low-browed public which clamors for it.

I am not posing as a high-brow. I can enjoy that kind of persiflage in its proper place, but its place is not where a music-loving public looks for serious criticism.

As a daily pabulum I could no more endure it than I could partridge for breakfast every morning. The more one reads it, the more its flimsy cheapness becomes apparent. It cheapens the artist in the eyes of the public, and whatever cheapens the artist cheapens and brings into contempt his art!

Artists are not half-witted fools! They are a body of cultured men and women, broadened by contact with the arts and people of every land.

In Europe the people read and demand serious comment on the current musical and dramatic events. Why? Because, as I have said in more than one of my articles, the people are directly taxed for it.

Watch a subway crowd these mornings. For the time being, the war news plays second fiddle. The Interborough inquiry has taken its place in the public interest! Why? Because every reader is a taxpayer and his pocket book is directly involved. It is reasonable to suppose that if he were directly taxed for municipal opera, municipal drama, and municipal orchestra, he would want to know how the money was being spent, and in whose hands the spending rested. He would turn a great deal oftener to the music column.

Give an American a financial interest in anything from a new patent suspender to a newly found Botticelli and immediately he wants to know all about it! He wants to interest every friend and acquaintance with its superiority over every other article in the same category. It would be the same with music. Give him a financial interest in it!

New York has a population of about 6,000,000. Five cents a head would give us \$300,000.

Leipsic with more than a half million population is taxed about \$125,000 or about twenty-five cents a head for opera alone. Does the Leipsiger attend the opera? You bet he does! As long as he is helping to pay the fiddler, why shouldn't he dance? And he reads what the critics have to say about it, if only to see if their opinions agree. At times the dependence on the critic is pathetic. Just about as pathetic as the dependence of the average New Yorker on the opinion of his favorite morning paper.

The Leipsiger would as soon think of skipping his musical column as the New Yorker would his baseball news.

That we have serious critics I most willingly admit—men of the type of Pitts Sanborn, who never forgets that he is an artist as well as a critic, and that he is dealing with a serious subject; that while a lighter vein may at times be permissible, chronic persiflage is unworthy both of himself and his art.

Domestic Myopia

All of them, however, whether gay or grave seem to be afflicted with what I might call domestic myopia. When they deal with foreign artists, their eyesight is perfectly normal. When it is a question of the home artist, they become suddenly short-sighted; too often totally blind.

For an American artist to become a prophet in his own land is to them an impossible task. Their attitude toward the foreign artist is often dangerously akin to cringing; to the American exasperatingly patronizing.

I know of one of these critics, who a short time ago severely took to task an American artist not only for his interpretation of German *Lieder*, but also for his German diction. That artist was never once so criticized in Germany. On the contrary, the critics always spoke of his perfect mastery of the German pronunciation.

As for this critic, more than a year ago at the Press Club he told me that not only did he not speak German; that he could not even read it. Think of the injustice done this artist at the hands of such an ignoramus! And this critic is not even an American.

But it is not so much critics that we need as editors who can realize that music is an absolute necessity for the people; something which can be placed within the reach of the mass of the people; that taxation for that purpose is just as necessary as taxation for any other public utility. The New York papers have it within their power to make municipal music a possibility tomorrow. Would it be possible to persuade them to do it?



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HARTFORD ORCHESTRA ENDS NOTABLE SEASON



2

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3

Above: Hartford Philharmonic Orchestra Photographed at the Close of Its Last Concert for the Season. No. 2, Anna Case, Soloist, Soprano of the Metropolitan Opera Company; No. 3, Robert H. Prutting, Conductor of the Hartford Philharmonic

des Oiseaux," Huë; "Morning Memories," Prutting; "Thy hidden gems are rich beyond all measure" (a Song of India), Rimsky-Korsakoff; "That's the World in June," Spross.

The work of the orchestra was of a high conception and the accompaniment in the "Louise" aria admirably played. Mr. Prutting's conducting was excellent, regardless of the fact that during the past two weeks he had been under a great strain, owing to the very serious illness of his little daughter and the death of his father a few days before. He has worked to bring the orchestra to a high standard of musicianship, and much has been accomplished in this direction during the present season. The officers of the society are more than satisfied with the results of the year, not only financially, but artistically, and much enthusiasm has been aroused. More money has been expended than ever before and the profits are larger.

This was Miss Case's second appearance in Hartford and her admirers were delighted to find her entirely recovered from her recent illness and her voice more beautiful than ever. The audience was most enthusiastic and each number of the program was heartily applauded. An interesting feature was the first rendition of "Morning Memories," by Mr. Prutting, the applause for which Miss

HARTFORD, CONN., March 11.—The most successful season for the Hartford Philharmonic Orchestra closed on Thursday evening, March 9, when the last concert was given at Parsons Theater, with Robert H. Prutting as conductor. The soloist on this occasion was

Anna Case, the Metropolitan soprano, with Charles Gilbert Spross at the piano. The concert was largely attended at the public rehearsal in the afternoon, as well as at the evening performance. The program was:

Overture to the "Magic Flute," Mozart; the Mendelssohn Scotch Symphony; Aria, "Depuis le jour," Charpentier; Symphonic Poem, "Rouet d' Omphale," Op. 31; Saint-Saëns; Songs with piano, "Memory," Thomas; "A

Case generously shared with him. The audience was so enthusiastic she was obliged to report the Rimsky-Korsakoff number. Other encore songs were "My Laddie" and "Will-o-the-Wisp." The latter song so delighted her listeners she was obliged to add still another. Mr. Spross's accompaniments were superb.

T. E. C.

Herbert Fryer, the English pianist, will give another recital in Aeolian Hall Monday evening, April 3.

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(*Milwaukee, Wis., Journal*)

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(*The New York Sun*)

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MUNICIPAL MUSIC MOVEMENT

Kotzschmar Club of Portland, Me., Hears Discussion of Topic

PORLTAND, ME., March 11.—One of the most interesting features of the winter's music was the review of the progress of municipal music in the various cities of the country, which was given before the February meeting of the Kotzschmar Club by Benjamin G. Ward.

The Richmond, Ind., local orchestra of fifty-five pieces, San Francisco's million-dollar concert auditorium, the choruses, bands and public school music of New York, the large sums expended by Baltimore for its municipal orchestra and municipal bands, together with similar undertakings in Boston, Buffalo, Cleveland, Detroit, Minneapolis, St. Paul, Kansas City, Pittsburgh, Atlanta, St. Louis, Springfield, Mass., and a score of other cities were cited by Mr. Ward, whose talk was an illuminating and heartening exposition of the progress which municipal music has made in recent years.

Mildred Shaughnessy, contralto, a candidate for graduation from the vocal department of the Combs Broad Street Conservatory of Music, Philadelphia, was heard in recital at that institution recently, with the assistance of Genevieve Shaughnessy, violinist, and Virginia Snyder at the piano. Miss Shaughnessy's voice is a genuine contralto, ranging from low F to high B flat, and she sang with intelligence and interpretative ability throughout a long and exacting program.

BASS PLAYER AS SOLOIST

A Novelty in Philadelphia Concert—Varied Programs

PHILADELPHIA, March 13.—Four popular local artists, Hans Kindler, cellist, and Antony Torello, contra bass, both of the Philadelphia Orchestra; Elsa Lyons Cook, soprano, and John Thompson, pianist, furnished the interesting program at a concert given before a large audience in Mercantile Hall, last Friday evening. Mr. Torello, who makes remarkable use of his big "bass-fiddle" as a solo instrument, played several of his own compositions.

Agner Reifsnyder, contralto, was heard in an interesting recital at the Little Theater last Monday evening, when she gave a program well calculated to display her versatile ability.

W. Dayton Wegeforth, lyric tenor, was the soloist at a benefit concert given at the residence of George D. McFarlin, last Friday evening.

S. Wesley Sears, organist of St. James's Church, is giving a series of recitals on the organ of that church on Monday afternoons during Lent.

A. L. T.

Frederick Rocke, organist and choir-master of All Saints' Cathedral, Albany, N. Y., assisted by the Vincentian Male Chorus, gave a recent recital. The chorus, which was under the direction of George Yates Myer, was assisted by Mrs. John Crummey, soprano, and Mrs. James T. Taaffe, contralto.

KAUN SYMPHONY HAS AMERICAN PREMIÈRE

Chicago Orchestra Plays It In Milwaukee with Excellent Results

MILWAUKEE, March 15.—The new Third Symphony in E Minor, by Hugo Kaun, the German composer, who formerly made this city his home, was heard for the first time in America at the concert given by the Chicago Symphony Orchestra, under the direction of Frederick Stock, at the Pabst Theater, Monday evening.

The symphony is a worthy composition, written in the scholarly, thoughtful style characteristic of Mr. Kaun's other works, and was received with enthusiasm. Its most striking quality is its intellectualism in conception and treatment of the copious materials; its design is intricate. Perhaps the most appealing section is the *adagio* and the wistful melancholy that pervades the *scherzo* strikes an unusual note.

EVELYN SCOTNEY SOPRANO

(Formerly of the Boston Opera Co.)



With the Apollo Club of Boston, Nov. 16, 1915

"Mme. Scotney was warmly received. Her singing has a charm all its own. Her vocalism goes far to disprove the frequently heard pessimistic plaint that singing is numbered among the lost arts. She also possesses that indefinable something known as magnetism. The aria (from *Mignon*) gave her an opportunity to display a wealth of light, high and extremely delicate tones. Especial praise is due her excellent legato, unwavering mezza voce and fine diction."—*Boston Advertiser*, Nov. 17, 1915.

With the Mendelssohn Club of Albany, N. Y.

"No soloist in Mendelssohn Club history has achieved a greater triumph than did this handsome woman with the voice of pure coloratura. Mme. Scotney's aria was a fine specimen of technical brilliance in song. She later sang a group of songs by _____ They exhibited every phase of the artist's soprano which is remarkably pure, of broad range and highly cultivated. The audience gave her a veritable ovation which she richly deserved."—*Albany Argus*, Dec. 11, 1915.

"This charming soprano made the audience fairly rise out of their seats with her wonderful voice and her 'Omnipotence' (by Stevenson) sung with the club was one of the most magnificent things heard here."—*Albany Times-Union*, Dec. 11, 1915.

On Recital Tour of the South

"Madame Scotney possesses a sweet, clear, high soprano voice brimming with expression, coupled with a magnetic personality."—*Houston, Tex., Chronicle*, Feb. 7, 1916.

"The soprano's voice is exceedingly brilliant and her technique is wonderful."—*Miami, Fla., Metropolis*, Feb. 12, 1916.

With St. Cecilia Choral Society

"Madame Scotney's voice is one of those pure, limpid lyric sopranos that are heard about once in a generation. The beauty of her voice is equalled by the loveliness of her personality. Her singing of the well-known Polacca from 'Mignon' gave her ample room to prove her authority in trills and floritura passages and her high notes recalled the golden days of the great Tettazzini."—*Lynn, Mass., Evening News*, March 6, 1916.

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Another work heard here for the first time was a Suite, Op. 19, by Dohnanyi; the audience was enraptured by its brilliant orchestration, ingratiating melodies and feeling, and obtained a repetition of the *romanza* section. A part of Rimsky-Korsakoff's "Scheherazade" suite followed and was likewise well given and much enjoyed. The finale to Wagner's "Götterdämmerung," which closed the program, was given a magnificent reading by Mr. Stock.

The request program presented by the Auditorium Symphony Orchestra, under the direction of Hermann A. Zeitz, Sunday afternoon, attracted a huge audience; it is an encouraging indication of the steady development of taste that such a number as Schumann's A Minor Concerto, for piano, played by Elizabeth Tucker, was quite as enthusiastically received at this "pop" concert as lighter, familiar numbers. Miss Tucker gave a very admirable performance of the concerto, and was recalled for an extra number. William Jaffe, concertmaster of the orchestra, played the *allegro* of Beethoven's Violin Concerto in splendid style, and Ernest Renz, the third soloist of the afternoon, gave an effective zither version of Lumbye's "Traumbilder Fantasie." Mr. Zeitz directed an excellent reading of the Schubert "Unfinished" Symphony and closed the program pleasantly with Rubinstein's "Kammenoi Ostrow."

Frederick Fredericksen, violinist, assisted by Mrs. Hans Bruening, soprano, gave an interesting recital at MacDowell Hall in the Wisconsin College of Music building Sunday afternoon. Mr. Fredericksen, who recently joined the college faculty, disclosed a polished technique and musical perception in several numbers, among which was a Grieg sonata. Mrs. Bruening pleased her audience much in an effectively sung group of German and American songs. Mrs. Fredericksen and Hans Bruening provided the accompaniments.

J. E. MCC.

GIVE McDOWELL FESTIVAL

Humiston Leads Players of Philadelphia Orchestra

PHILADELPHIA, PA., March 8.—A step in the popularizing of great music has been taken in the MacDowell Festival concerts just finished in the Wanamaker store in this city. This year the annual March series was opened with a six-day festival of MacDowell music, under the general direction of William H. Humiston, a pupil and friend of MacDowell and the program annotator of the Philharmonic Society.

An orchestra of forty men from the Philadelphia Orchestra, under Mr. Humiston's baton, played the Indian Suite and "Hamlet and Ophelia," and assisted in the arrangements which completed the program—songs for solo voices, octet and choruses and piano numbers. Much of the "Sea Music" and the "Woodland Music" was presented, and several thousand persons heard the festival programs.

Organ Recital in Philadelphia Series by Russell Miles

PHILADELPHIA, March 15.—The seventeenth recital in the series being given this season by members of the American Organ Players' Club took place at the Tioga M. E. Church on Tuesday evening, when Russell Hancock Miles, organist and choirmaster of Cooper M. E. Church, was heard in a well-planned program of classic and modern compositions. The assisting soloist was Anna Gordon, violinist, who gave the Wieniawski "Legende" and Franz Ries's "Perpetuum Mobile."

Mr. Miles's offerings included the Bach Prelude in E Flat, and compositions by Frysinger, Gordon, Balch, Nevin, Lemare and Ralph Kinder.

Dance Interpretations of Karl Heinrich Please Pittsburgh Audience

PITTSBURGH, PA., March 11.—A wide range of musical numbers formed the basis for the interpretative dances of Karl Heinrich, pupil of Louis Chalif of New York, and his capable assistants given at the Washington Park settlement house Saturday night, March 4, before an invited audience.

Edward Harris was the pianist of the evening.

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The Kansas State Normal Glee Club, Harry Murrison, Director, and Mrs. Mabel Murrison, Accompanist. The Novel Grouping of the Figures in This Photograph Is a Departure from the Stereotyped Style of Chorus Pictures and as Such May Be Stimulatively Suggestive to Other Organizations

EMPORIA, KAN., March 11.—A college glee club that is giving exceedingly novel programs, in which numbers of solid worth find a prominent place, is the Kansas State Normal Glee Club, which recently gave its second annual home concert in Albert Taylor Hall. The able conductor of the club is Harry Murrison, bass-baritone, and the accompanist is his wife, Mrs. Mabel Murrison.

Among the choral offerings were the Wagner "Pilgrim's Chorus," the "Hoffmann" Barcarolle, in both of which the chorus was assisted by the Keenan String Quartet, composed of Arthur Messick, George Keenan, Maurice McCroy, and Earl Hollingsworth. The encore following this group was the Soldiers' Chorus from "Faust." In the Oley Speaks "Mandalay" the soloist was Mr. Murrison, and

as an extra the club sang the George Chadwick Stock "Route Marchin".

A timely feature was the presentation of "The Battle Eve" by Root, which was described thus by William Allen White's Emporia *Gazette*:

"In the blue uniforms of the Kansas National Guard, the singers, around the camp-fires, sang, and cracked jokes, and then gave 'Tenting To-night on the Old Camp Ground.' Then the club sang softly and tenderly 'Just Before the Battle, Mother.' Before the last verse, there

was a trumpet call, the soldiers sprang up, unstacked and shouldered their arms, and marched off-stage singing the last verse of the song to a march rhythm."

Pleasing soloists were L. E. De Voss, tenor, who sang "Then You'll Remember Me," and Arthur Messick, 'cellist, who played Beethoven's Sonata in A Major.

The personnel of the club is as follows:

L. E. De Voss, Ray Green, Frank Gooch, Harry Adell, Fred Miller, Lester Strickler, Dee Lauver, Ralph Bradshaw, Herman

Leuhring, C. C. Gerber, Roger Triplett, Orin Bradshaw, Herman Kimball, Arthur Messick, Scott McCormick, D. A. Morgan, Elden Gepharte, Wayne Whitlow, Arthur Lyness, Harry Buchanan, Harry Wiles, Arthur Garrison and Ivan Hostetter.

The club is to make an extensive tour through Kansas after the Spring festival when Mr. Murrison is to conduct "The Messiah" with 200 voices and orchestra.

In the appended picture Mrs. Murrison is seated at the piano and Mr. Murrison is standing at the treble end of the keyboard.

pital, Jamaica, L. I., succeeded in "building" a half inch of new thumb on his hand—enough to allow Merrel to continue his lifelong piano study.

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MANHATTAN LADIES QUARTET

DENVER HEARS WORK OF LOCAL COMPOSER

Orchestra Plays Symphonic Poem by Richard Bourk—Alda and La Forge Appear

DENVER, COL., March 8.—The current series of concerts by the Denver Philharmonic Orchestra was brought to a close last evening when the sixth concert of the season was given, with Mme. Frances Alda as soloist and Frank La Forge as her accompanist. The program included Beethoven's Symphony in C Major, which Mr. Tureman conducted with spirit, a new symphonic poem, "The Fall of Nokomis," by Richard Bourk, a young violinist of the orchestra; "Under the Linden Trees" from Massenet's idyllic Suite, "Alsacian Scenes," and a repetition, in response to many requests, of Conductor Tureman's overture, "The Symphony."

Mr. Bourk, born in Denver twenty-five years ago, has not previously come before the public as a composer. He found his inspiration for the composition presented last night in the episode recorded in Longfellow's "Hiawatha," of the young wife, Nokomis, who, while playfully swinging in a loop of twisted grapevines, suffered a fall through the act of a jealous tribeswoman, and—

There among the ferns and mosses,
There among the prairies lilies,
In the moonlight and the starlight,
Fair Nokomis bore a daughter.

Mr. Bourk has, to a considerable extent, adhered to the "program" of the poetic narrative. The opening phrases, while harmonically full of seemingly unwarranted dissonance, convey, by strongly accented rhythmic periods, the movement of the swing. The fall of Nokomis is recorded vividly with full orchestra crescendo and vigorous use of tympani. Then follows a passage of sweet melodies, woven into seductive harmonies for predominant strings and woodwind.

Judging from this work, Mr. Bourk possesses more than an academic talent for orchestral color-painting, but he has evidently been more fascinated by the example of certain bizarre moderns than

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by the masters of the classic period. Last night's audience applauded the performance of Mr. Bourke's work so heartily that it was repeated, and he bowed his thanks from the ranks of the first violins.

Mme. Alda made her bow to this public in the *Micaela* aria from "Carmen." Her late arrival in the city had made an orchestral rehearsal impossible, and her accompaniment in the aria was rather distressing. Mme. Alda's lovely soprano rose triumphant, however, and later, when she sang several songs to the inimitable accompaniments of Mr. La Forge, she completely captivated her audience. She was obliged to repeat La Forge's beautiful "I Came with a Song," and she graciously added four extra numbers to her program group.

The Board of Directors of the Denver Philharmonic Association announced in last evening's program that the season just closing has been eminently satisfactory in point of public patronage, and that a similar course would be given next season, beginning next October, with Mme. Schumann-Heink as soloist in the opening concert. Robert Slack will continue as business manager. Mr. Tureman, whose earnest efforts as conductor of the Philharmonic are gratefully recognized, will, of course, continue to direct the musical growth of the orchestra.

Plans for remodeling Wolfe Hall into a studio building and establishing there the center of the local music and art colony, are progressing under the guidance of Robert Slack, the Denver impresario, who will manage the building. The building is beautifully situated on Capitol Hill, occupying a full square block, and if the present plans are carried out it will be one of the finest buildings in the country devoted to the arts.

J. C. W.

Young People's Symphony Programs

There are many who will sympathize with the correspondent of the *New York Times* who wishes to see music for children pretty rigorously confined to the elder classics. It can hardly be doubted, says Richard Aldrich, music critic of the *Times*, that the merely bizarre, the extravagant, the sensational, the complex and difficult, ought to be kept out of the programs. The young people should be led to listen to music in the beginning, at any rate, as purely a manifestation of beauty in the simpler sense, as an enjoyment wholly self-contained, as something dependent for its interest and value on nothing outside. If they wish to go on to more "advanced" conceptions of music they will have plenty of opportunities to do so in years to come.

League and Club Concerts on Calendar of Charleston, W. Va.

CHARLESTON, W. VA., March 10—The ninth of the popular concerts given under the auspices of the Civic Improvement League took place on March 5, bringing as soloist Henri Schultze, pianist, and Mrs. Matilda R. Mason, soprano, with numbers by the Mason Club. On the preceding day Mrs. Elsa Gundling-Duga, soprano, and Mrs. Blanche Sanders Walker, pianist, gave an exceptionally pleasing recital at Masonic Temple under the auspices of the Martino Music Club.

Scranton (Pa.) Century Club Gives Schubert Program

SCRANTON, PA., March 5.—The fourth concert in the symphony course of the Century Club presented a program of Schubert music, the "Unfinished" Symphony, and the "Rosamunde" Overture being the orchestral offerings, while explanatory remarks and piano illustrations were given by Mr. Phillips. Ellen Scranton Stites was the soloist, her good musicianship being evidenced in a satisfying interpretation of the Mendelssohn Concerto for violin in E minor.

Caruson Pupil Sings "Pom-Pom" Rôle

Rita Dane, a pupil of Caruson, is playing a leading part with the Henry W. Savage company in the musical comedy "Pom-Pom," which is now playing at the Cohan Theater, New York. Miss Dane will continue her lessons during this season with Mr. Caruson.

NEW YORK SYMPHONY ENDS LOCAL SEASON

Hofmann's Playing of "Emperor" Concerto Feature of Final Concert

The season's last local performance of the New York Symphony Orchestra, which took place in Carnegie Hall on Wednesday afternoon of last week, started as a symphonic concert and ended as a piano recital. Mr. Damrosch began the proceedings with the Fifth Symphony of Tschaikowsky—and played it most uninspiringly—after which Josef Hofmann, the soloist of the occasion and who accompanies the organization on its transcontinental tour, was heard in the "Emperor" Concerto. This disposed of, the orchestra gathered together its instruments and music and left on its wanderings, the pianist concluding the entertainment with a group of solos and, at the close, being compelled to add three or four encores, while the usual recital flock of clamorous women surged about the platform and gaped at the artist with ecstatic curiosity.

As usual, Mr. Hofmann's performance of Beethoven's best concerto was one of those few superlative joys that a crowded music season affords. As usual, it was characterized by superb breadth, and a nobility of expression that, with all its continence, voiced the deepest secrets of the work in the grandiose accents of a cosmic inspiration. Soaring imagination wedded to mechanical dexterity past all praise can achieve in the embodiment of

a supreme poetic impulse no goal of beauty beyond this.

The solo numbers won frantic applause. Mr. Hofmann has always had an inexplicable liking for Beethoven's silly rondo "Over a Lost Penny," and he played it as energetically as ever. He gave also the F Sharp Minor Nocturne of Chopin and the Schubert-Liszt "Erking," marring the latter, however, by overdrawn contrasts of effect. For encores there were the "Black Key" Study, Moszkowski's "Juggleress," a Rubinstein piece and the "Ruins of Athens" march, in which Mr. Hofmann thundered to the general satisfaction.

H. F. P.

Helping to Carry Music to the Allies' Wounded

Working with the Vacation War Relief, May T. Moulton, of 4 East Sixty-first Street, New York, is helping to carry music into the lives of the wounded soldiers of the Allied armies. Already Miss Moulton has sent twenty-one phonographs, 928 records, five mandolins and two guitars, and more are being forwarded as fast as they are received. With each phonograph Miss Moulton has sent forty-eight records and 700 needles, and these have gone practically to every battle front on which the English and French forces are now fighting.

Grove City (Pa.) Orchestra in Red Cross Benefit

GROVE CITY, PA., March 14.—A recent concert of interest was the benefit for the Grove City branch of the American Red Cross, given by the College Orchestra, under the leadership of Dr. Herman Pohlmann. Among the soloists were Miss Hosick, soprano; Prof. Gustav Mehner, pianist, and L. Witkowski of Pittsburgh, clarinet soloist. A program of classic and modern compositions was appreciatively received by a large audience.

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Franz Lehàr a Candidate for New Laurels as Composer of a Symphonic Poem—English Musical Public Wrought Up Over Drafting of Its Foremost Concert Players Into the Army—Munich Takes Another American Soprano to Its Heart—London Philharmonic Society Shows Preference for Interpretative Artists Rather Than Composers in Awarding Its Coveted Medal—Paris Hears the Saint-Saëns "Promised Land" for the First Time—American Pianist Resident in Munich Plays in Berlin—Constantinople Hears Its First German Opera

THAT Franz Lehàr should aspire to more weighty laurels than those accessible to even the most popular of operetta writers does not occasion any surprise in the minds of those who have observed the trend of this composer's work as he has progressed from "The Merry Widow" to "Alone at Last." From Buda-Pesth comes the news item that this Hungarian composer has recently completed a symphonic poem of ambitious dimensions, to which he has affixed the title "Fever." A hectic flush will doubtless be noticeable in the orchestral coloring.

This Lehàr novelty is to have its first performance in Buda-Pesth at the hands of one of the Hungarian capital's best orchestras.

* * *

SHOULD concert pianists and violinists be exempt from military duty when their country is at war? This question has come up for discussion in England again since the new Government regulations have been tightening around the men of eligible age. That the plight of an instrumentalist if he had even one finger mutilated would be infinitely worse than that of a singer is obvious, for the loss of an arm itself would not necessarily deter the singer from continuing his concert work. The pianist's or violinist's career, on the other hand, would be ruined.

Germany seems to recognize this in assigning concert artists to duty, with the result that a clerical position in a hospital, which permits of a little leisure time for practising, is found for a Wilhelm Bachaus. Austria, on the other hand, sent a Kreisler into the trenches.

It is no uncommon thing just now in England to see a pianist or a violinist come on the stage wearing his khaki armlet, signifying that he has been enrolled under Lord Derby's system. William Murdoch, the gifted young Australian pianist, and Albert Sammons, the London violinist, are instances. Mr. Sammons ranks as one of the most eminent of English violinists and a London evening paper comes forward with a protest that he should be exempt from war service on the ground that he is a national asset in the art world and cannot or should not be spared. And so the question presents itself—is it in the interests of the country that he should be reckoned as a mere cipher in war, or preserved as a living representative of British violin art?

If the issue of the war depended upon adding one man to the forces, *Musical News* points out, then it would seem to be the London violinist's duty to be that one man, but "as this is obviously not the case, why not retain him as an ornament to national art"? After all, it is added, the individual artist is likely to decide for himself, if more than one course is open.

Leaving the question of practical patriotism aside for the moment, fellow-pianists must instinctively sympathize with Cecil Baumer in making a claim for total exemption from military service at the Croydon Tribunal. Baumer stated in his plea that he is one of the foremost English pianists—which is probably true—and as such his living is solely derived from the executive skill of his fingers, which, he claimed, would be quite irrecoverable if daily practice was stopped for any length of time. His claim was disallowed, however.

He has exposed himself to criticism for taking this step, of course, but no one who understands the vital importance to a concert player of uninterrupted practice, to say nothing of the tragic

effect upon his career of a maimed hand, will judge him harshly.

EDWIN HUGHES is one of the few American musicians who have stood by their musical guns in Germany ever since the war started, instead of pulling up stakes, breaking a connection it may

less in recognition of his all-round musicianship that the medal was conferred upon him.

Pianists have received especially generous recognition. The list includes the names of Rubinstein, Paderewski and Sauer. The last pianist to be made a Philharmonic medalist before de Pachmann was Harold Bauer.

defective manner of using it, which seems to prevent her from scaling the artistic heights of which, by virtue of her natural equipment and the impetus derived from association with her distinguished consort, she would seem to be within hailing distance. On this occasion, as usual, a goodly part of her program was devoted to Weingartner's songs, which, it is fair to assume, she sings with unimpeachable authority.

* * *

THREE is an element of irony in the fact that when a Zeppelin raid was made on a large town in the North of England recently, the curtain at a local theater was about to rise on a performance of "Tannhäuser" by one of the best known itinerant opera companies. Just before it commenced a police officer came in and told the heads of the company that Zeppelins were in the neighborhood and the electric lights might be turned off at any moment.

They got through the overture safely and were beginning the Venusberg scene



Medem Photo Service

Jacques Rouché, Director of the Paris Grand Opéra

The present season at the Paris Opéra, which began in December, has been successful in attracting remarkably large audiences, for in wartime the distraction that may be obtained in music is particularly important. Entire performances of opera are not given; they would be inappropriate at such a time, M. Rouché believes. The programs presented in matinées twice a week are composed of acts from classical and modern works, morceaux, airs and ballets, all chosen with a view to giving the audiences a general survey of the history of the art in France.

have taken years to establish, and rushing back to this country. Munich is this pianist's home, but he went up to Berlin the other evening to give a program of music by Bach-Busoni, Beethoven, Brahms and Chopin in Harmonium Hall.

Singularly enough, his concert was not announced as a recital in the newspaper published in English, for Americans in Germany, but as a "musical performance."

* * *

SINCE Vladimir de Pachmann was decorated with the gold medal of the London Philharmonic Society a few weeks ago this method of honoring the great in music as pursued by the venerable London institution has come in for some scrutinizing on the part of musical observers and *The Referee's* "Lancelot" calls special attention to the fact that among the thirty-one recipients of this coveted distinction composers have a very small representation.

Only two composers, to be exact, have been singled out by the Philharmonic Society for its special seal of approval. These were Gounod and Brahms. Sterndale Bennett was a composer, it is true, but as he conducted the Philharmonic concerts for several seasons and was also an accomplished pianist, it was doubt-

Among the few women artists the century-old London society has chosen to honor is Muriel Foster, the contralto. With this singer and Gervase Elwes, the Welsh tenor, appearing as soloists again in a work with which they have been peculiarly identified, the Royal Choral Society's performance of Elgar's "Dream of Gerontius" the other day had quite an "old-times" flavor.

* * *

MUNICH has a veritable genius for hospitality toward artists who command her approval, and she has now taken to her heart two of this season's new home-seekers within her gates, Felix von Weingartner and his American wife, Lucille Marcel, born Wassell. The lady, by the way, no longer hyphenates her French stage name with her Dalmatian husband's name—she is now merely Lucille, sometimes Lucilla, von Weingartner.

The Munich concert public turned out in imposing force for this New York soprano's recent song recital, at which her husband played her accompaniments, as is his wont. But even enthusiastic admirers could not help deplored the discrepancy between the uncommon natural beauty of her voice and her frequently

when the lights started to flicker and gradually went out. There was a little gas in the auditorium, but none on the stage. The people in the audience were requested to keep their seats, which they did "to a man and woman," and there was no panic. Then, without light, the orchestra struck up the Barcarolle from "Tales of Hoffmann" and after it the "Soldiers' Chorus" from "Faust." This was followed by the "Toreador's Song" from "Carmen," sung by one of the members of the company.

"By that time," says the conductor of the company in his report to the London Star, "we had found our little practice piano. We put it on the stage in the dark and gave them a little concert which lasted about an hour. The most outstanding feature was the spectacle presented by Arthur Winckworth, habited as to a portion of his costume in the Landgrave's whiskers and tights, as to the rest in his own overcoat and in this somewhat fancy costume singing 'Drinking.' Various other members of the company also sang, to the accompaniment of a small tinkly piano.

"This went on for some little time. We then asked the people to disperse quickly after singing 'God Save the

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

King,' and we got 2000 people out of that building without the slightest panic or hitch. To my knowledge not a single woman shrieked and no one attempted to go out as long as we were singing and playing to them."

ALTHOUGH Camille Saint-Saëns's cantata, "The Promised Land," was produced at the last Gloucester Festival, some three years ago, it had never been heard in Paris until Gustave Charpentier conducted a performance of it at the Trocadéro last month. The venerable French composer's collaborator in this work, it will be recalled, was Hermann Klein, long of New York and now of London, and he has shown his linguistic versatility in making the French translation himself.

DR. HANS RICHTER, the illustrious Hungarian conductor, who made by far the greater part of his career in England, once told Israel Zangwill "in the days when the 'Ring' was disarranging London's dinner hour" that in reading or conducting Wagner's music he felt himself in mystic union with the old gods of his race. It was Hermann Levi, predecessor of the late Felix Mottl in Munich, who, if memory serves, used to claim that when he was conducting Beethoven's symphonies he was in direct communion with the spirit of the master composer.

As far as Richter is concerned, Zangwill, discussing the subject in the London *Daily Chronicle*, imagines that what he felt was not so much the presence of definite old gods as the absence of the Christian. Heine, he notes, pictured the old gods as going into exile underground at the triumph of Christ. "Where they really went was under consciousness. As they had never had any life outside man's mind, so now they became not subterranean but subconscious. And it was these submerged strata of pre-Christian feeling that Wagner stirred up in Richter."

FOR the first time in the history of Constantinople a German opera has been given in the Turkish capital. Kienzl's "Der Evangelimann," which still retains its place in the répertoire of the German lyric stage, is the work thus singled out for distinction. With an orchestra of forty musicians and a chorus composed of amateur singers, the performance was given under the direction of an ex-opera singer named Ernst von Elberfeld. What impression the opera made upon its first Turkish audience is not mentioned in the report.

SECURE in his position as conductor at the Deutsches Opernhaus in Charlottenburg-Berlin since he renounced his Russian allegiance and became a naturalized Prussian, Ignaz Waghalter has found time to compose an opera. His inspiration he has found in Max Halbe's "Youth," one of the products of the young-German school of literary sex-study. The play has had a few sporadic performances in this country.

WAR in one or another of its phases continues to stimulate the creative activity of German composers. Refer-

ence was made last week to the Schwerin première of Ernst von Reznicek's new choral work "In Memoriam," with a biblical text, and dedicated to fallen heroes. A cantata entitled "War and Peace," by Otto Taubmann has also been introduced, Bremen being the scene of the first performance.

The most talented musically of German princes, Joachim Albrecht of Prussia, has composed no fewer than six military marches since the outbreak of the war, and these have now been published. They bear the titles, "Pro Gloria et Patria," "1914," "Lütticher Marsch," "Mit Gott für König und Vaterland," "Jung-Deutschland" and "Die Feldgrauen."

* * *

ROCOCO entertainments seem to be having a new vogue in Germany this year. The most recent one in Berlin was given at the Royal Theater and consisted of performances of Mozart's little opera, "Die Gärtnerin aus Liebe," one of the products of the composer's youth, revised by Oskar Bie, and Goethe's *Singspiel*, "Die Fischerin." For the Goethe work the music by Corona Schröter was used.

J. L. H.

Charles Harrison and Otto Fischer in Albuquerque Concert

ALBUQUERQUE, N. M., March 6.—The second concert in the course given by the Fortnightly Club of this city resulted successfully. The concert was given by Charles W. Harrison, tenor, and Otto L. Fischer, pianist. Mr. Harrison made a splendid impression, having a voice of fine quality and ample power, while his way of handling it called forth much commendation. Mr. Fischer's style of playing at times verges a little too near pounding to suit the writer entirely. He was at his best in the Schulz-Evler transcription of the "Blue Danube" waltzes, in the Liszt "Rigoletto" transcription and in a Sonnett of his own.

E. S. S.

Stetson University Gives Week of Music at Deland, Fla.

DELAND, FLA., March 18.—A week of music, given by faculty members and students of the Department of Music, Stetson University, began with the vesper service in the Auditorium on Sunday, March 12. On Monday evening, March 13, Gounod's "Redemption" was sung, under the leadership of B. V. Guevchenian, when an admirable presentation was given, the soloists being Louise Watts, Mrs. H. G. Bow, Elizabeth Miller, Frances Sparber, Hazel Fisk, Creola Ford, Evah Baker, J. T. Cairns, Walter Drennen and B. V. Guevchenian. A pupils' recital was given on March 14, and on March 15 Mr. Guevchenian was heard in song recital.

Fritz Kreisler Gives Concert to Aid Musicians in Vienna

Fritz Kreisler's concert in Carnegie Hall Sunday afternoon, April 9, is given in aid of a cause which will find very wide appeal among all classes of musicians and music lovers. He will devote the entire proceeds from this concert, paying all local expenses himself, to the relief of the musicians, music teachers and music students of all nationalities who are now stranded in Vienna.

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BELIEVES SUFFRAGE WILL MEAN MORE OPPORTUNITY FOR YOUNG SINGERS

Florence Macbeth Sees Feminist Movement as Aid to Better Working Conditions for Young Artists—Interesting Events of Her Life Abroad—Tells of Meeting with Strauss—Praise for American Composers

FVEN with a voice of much more than usual promise wouldn't you consider yourself lucky, if, three months after your concert début, you were sent for to sing the principal rôle in a new Strauss opera? That was the experience which befell Florence Macbeth, the young American coloratura soprano, whose début was one of the musical sensations of the 1912 season of Europe, and who returned home after the outbreak of the war to join Mr. Campanini's forces in the Chicago Grand Opera Company.

Miss Macbeth's début, with the Lamoureux Orchestra of Paris, was made in July, 1912. In September the coloratura soprano selected to create the leading rôle in the new Strauss opera "Ariadne" was taken ill, and Miss Macbeth was sent from Berlin to take her place.

Her Meeting with Strauss

"I found Herr Strauss a most delightful man," said Miss Macbeth in recounting her experience. "One imagines that the creator of 'Elektra' and 'Salomé' would be a big, boisterous, assertive person, but the great German composer is one of the most quiet and unassuming of men, very charming in manner. He played my accompaniments for me while I sang some things for him and played over some of the 'Ariadne' music. He was gracious in expressing his disappointment that my unfamiliarity with the German language barred me from appearing in the opera, which was scheduled for performance very shortly." Miss Macbeth's meeting with Strauss resulted in her taking up her German studies with a will, and three months after her conversation with the composer she had rôles in four operas in German prepared for presentation, and sang in "Rigoletto" in January.

Had American Teacher

The young American singer is another addition to the growing list of those who bear testimony to the worth of American instruction. Miss Macbeth is a pupil of Yeatman Griffith. After a year's work in this country with her teacher, Miss Macbeth went to Florence, Italy, accompanied by her mother, where they joined Mr. and Mrs. Griffith and the young soprano continued her studies.

"Many people asked why I continued work in Italy with an American teacher," said Miss Macbeth, "but I was confident that I could have no better instructor, and time has only deepened the conviction I then had. The comments of the

ARTHUR FOOTE

the eminent pianist and composer, writes to Allen Spencer in regard to the Bach Album:

Dear Mr. Spencer:
Your album is a wonder—you must have dug things out. It is edited after my own heart. Thank you for it.
ARTHUR FOOTE.
Boston, December, 1915.

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Photo by Collins, St. Paul
Florence Macbeth, the "Minnesota Nightingale"

European press on my singing have, I think, also served to bear this out."

Miss Macbeth is a suffragist, too—with reasons for her belief. "Organization of women, as it is being worked out through the suffrage propaganda, is going to result in better conditions for the young girls who are coming before the public each year to gain recognition in the different fields of music, and I am in sympathy with any movement that will better the discouraging conditions which so many young artists face in trying to secure a hearing," said the girl whose successes have only served to intensify her womanly sympathies.

Her operatic début was made in "Rigoletto" at the Royal Ducal Theater in Darmstadt. She appeared as Rosina in the "Barber of Seville" for her second performance. She refused the five-year contract offered her, preferring work which would give her both concert and opera experience. At the Dresden Opera that season she appeared as Olympia in the "Tales of Hoffmann" and also appeared, on Feb. 13, as soloist with the Dresden Philharmonic Orchestra.

Thirteen Her Lucky Number

Thirteen is a lucky number with Miss Macbeth. It was on Friday, June 13, 1913, that she made her first appearance in London, with the London Symphony Orchestra, under "Tommie" Beecham, now Sir Thomas Beecham, when London critics and the staid London concert-goers vied with each other in their enthusiasm over the new star which had arisen. The remainder of the 1913 season was largely given to appearances in private affairs at the homes of the English nobility.

Miss Macbeth's English concert engagements, under Daniel Mayer's management, have included appearances with the Hull Philharmonic Orchestra, the Bournemouth Symphony and the New Symphony of London, the latter a concert in Albert Hall with Landon Ronald as conductor. She toured the English provinces under the direction of Percy Harrison, the veteran manager.

Brilliant Manchester Concert

At the opening concert of the 1913 season in Manchester she appeared in a group of soloists that included Teresa Carreño, Pablo Casals and Marie Hall. A concert tour of the English provinces for Miss Macbeth, Fritz Kreisler and Moritz Rosenthal was among the musical plans for the 1914 season that were cancelled after war was declared.

The fact that "you never can tell" was very well illustrated in Miss Macbeth's first concert at Liverpool. "They were

"But it must be written in English! That is the rock on which productions in English have split. I mean that the music must be composed to an English text, to have opera where the text and music bear any relation. We have had ample evidence that this is impossible in translations. Think of the 'Elsa, we must be going,' that appeared in an English version of 'Lohengrin.' It made a beautiful poetic passage ridiculous."

Praise for American Composers

"We have American composers right now who will, I am very sure, produce opera for us. Look at the exquisite things which Frank La Forge is doing, or Hallett Gilberté, or Bainbridge Crist, or ever so many other composers that one might name. I do not believe that it is such a far cry to 'opera in English' as some people think—and it will be done by American composers to American text and themes."

A Minnesota Girl

"Out home," which in this instance means Minnesota—Miss Macbeth comes from Mankato, twelve miles from Olive Fremstad's birthplace—they call her the "Minnesota nightingale," a name bestowed on her by the *Prison Mirror*, when Miss Macbeth first sang for the prisoners at Stillwater and it is as the favorite singer of the "land of the sky-blue water" they welcome her back.

MAY STANLEY.

Lambert Murphy and Mrs. Stradling Soloists With Easton Players

EASTON, PA., March 11.—The concert given at the Orpheum Theater on Thursday evening, March 9, gave ample evidence of the fine qualities of the Easton Symphony Orchestra. Under the leadership of Earl Laros, its third season is demonstrating the ability of the orchestra to interpret good music of general appeal. Mrs. James G. Stradling, contralto, of Easton, and Lambert Murphy, tenor, showed their capabilities in well-selected song groups. A request number that received much applause was the "Meditation" from "Thaïs," a violin solo by T. Achenbach, one of the younger members of the orchestra.

Michele Giacchini Heard in Recital at Honolulu

HONOLULU, H. T., March 11.—A recital that attracted a large number of the musically interested took place on Feb. 29 at Kualiai, the Manoa Valley home of Mr. and Mrs. C. Montague Cooke, Jr., when Signor Michele Giacchini, baritone, was heard in recital, assisted by Frank Moss, pianist. Arias from "Don Juan," the "Barber of Seville" and the Barcarolle from "Giocanda" were included in the pleasing offerings of the singer, while a Brahms Rhapsodie and Chopin and Liszt pieces were given by the pianist, in addition to the delightful accompaniments supplied.



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CHERISH RARE OLD VIOLINS— WAR IS MAKING THEM SCARCE

Newspaper Writer Tells of Some Famous Specimens of Violin Maker's Art—Many Fine Instruments of Rare Value Destroyed Since European War Began

OLD violins are disappearing, largely as a result of the European war, and artists who own a genuine "Strad" or Amati should clasp it to their hearts fervently, as they watch the price of genuine antique violins soar up and up! This is the opinion of a writer in the Toronto (Can.) *World*, who discussed recently the increase in values of fine specimens, due to the destruction of a number of famous instruments since the European war began. The article says in part:

It is the fashion of our day for us to feel that the Twentieth Century stands for progress and improvement in man's handiwork. And yet in the realm of the violin we must go back to the seventeenth and eighteenth centuries, to the Stradivarians and Amati of Cremona,

Italy, to find such masterpieces of the violin maker's art, as the workers to-day have but few and vague hopes of ever successfully reproducing.

It also goes with the times for us to imagine that the demand for these works of art, and also the values attached to such treasures, are and will be still further on the decrease. But such are not the conditions. On the contrary, the finer specimens of violins are daily becoming more and more valuable by leaps and bounds. At all times the supply of really good violins falls so far short of the demand. But at this time there is a still more potent reason.

Loss Through the War

The great juggernaut of war, which is passing over Europe, with ruin in its wake, spares the objects of art no more

than human lives. In and around Liège, Louvain and other great art centers, many beautiful children of the violin makers' creation lie silent in an oblivion of ashes and decay. To quote a specific case, we might mention the sad death of Eugene Sartory, the French bow maker, in the battle of Mons. In the near future, it is inevitable that Sartory violin and 'cello bows (always objects of value), will be considered by their fortunate owners in the light of priceless possessions.

Let the owners of Stradivari, Amati, Piques, and Villaumes violins keep them as the most cherished of possessions. The truest monuments to such men as Antonius Stradivarius, Nicola Amati, Josef Guarnerius, their own violins, will increase in value to an extent which we little realize.

It is interesting to observe that even during this period of monetary stress some remarkably fine specimens of violin craft have recently changed hands. Karl Ondricek, quondam teacher of Kubelik, perhaps best known to many as former concertmaster of the Boston Symphony Orchestra, and member of the Kneisel Quartet, has bought a specimen Antonius Stradivarius, valued at \$5,000.

The Earl of Aylesford is a famous Stradivarius, owned by the R. S. Williams & Sons Company of Toronto, dealers in musical instruments. The earliest record of this violin dates back to the latter part of the Eighteenth Century, when it was in the possession of the Earl of Aylesford, who, it is believed, obtained it from Italy, through the medium of Gardini, the celebrated violinist, with whom he was acquainted.

Lord Aylesford retained possession of this instrument until 1822, when it passed into the hands of George Ware, Esq., a well-known violinist of that period. In 1822 it was sold on the recommendation of Dodd, the well-known English violin maker, to a Mr. Hunter, presumably an amateur; some ten years later it passed into the hands of another English violinist, who retained it for many years, and at whose death it came into the possession of a relative, from whom it was acquired by the well-known London dealers, Messrs. W. E. Hill & Sons. The late owner, having especially requested that his name be withheld, the R. S. Williams & Sons Company have not felt themselves at liberty to supply this information.

DISCUSSES ULTRA-MODERNS

Katherine Heyman in Lecture-Recital for Grand Rapids (Mich.) Club

GRAND RAPIDS, MICH., March 11.—One of the unusual features of last month's musical events was the recital of ultra-modern music, given by Katherine Heyman, pianist, before the St. Cecilia Club. Miss Heyman prefaced her recital with a ten-minute talk on the ultra-modern in its relation to archaic music, the composers chosen for illustration being Debussy, Grolez, Schoenberg, Scriabine, Balfour Gardiner, Daquin, Liszt, Bach and Chopin.

Miss Heyman will give her conference on ultra-modern music before several schools and clubs in the Middle West before returning at Easter to the Pacific Coast, where a lengthy series of piano-forte recitals have been arranged.

"Crusaders" Sung by Tarrytown (N. Y.) High School Chorus

TARRYTOWN, N. Y., March 11.—The finest concert ever given by the Chorus of Washington Irving High School took place on Friday evening, March 3, when a large audience applauded the excellent work of both chorus and soloists in a song program and the presentation of the "Crusaders." Able soloists were Jean Vincent Cooper, contralto; Benjamin E. Berry, tenor, and Williams Simmons, baritone. Belle Levy was at the piano for both chorus and soloists, and the New York Orchestra, William Eisen, concertmeister, assisted the chorus. Under the direction of E. Earl Dinsmore the "Crusaders" was admirably sung, and the solo offerings of Mrs. Cooper and Mr. Simmons called forth ardent applause.

Minnie Tracey Pupil Appears in Cincinnati Recital

CINCINNATI, OHIO, March 18.—One of the events of last month at the Cincinnati Conservatory of Music was the song recital given by Phyllis Johnston, pupil of Minnie Tracey, on Thursday evening, Feb. 24. Miss Johnston's pleasing voice was heard in a program that included German, Italian and English songs. She was assisted by Katherine Russell, pianist, and Gertrude Isenberg, accompanist.

BESEKIRSKY'S Sensational Success

in the Tschaikowsky Concerto with the Philadelphia Orchestra and in recitals at Vassar College, Portland, Maine, and other places.



Philadelphia Record:

An unexpected master of the violin, Wassily Besekirsky was a surprise in the sense that little advance laudation had been expended on his high gifts. He arrived practically unknown and achieved one of the most conspicuous successes of the season, playing the Tschaikowsky D major Concerto in phenomenal style. Technically, this little known Russian violinist is on a par with great masters of the day, while temperamentally he is a distinct type.

Philadelphia Press:

Wassily Besekirsky is a violinist of unusual attainments. His playing is marked with every characteristic of the great artist. He covers every feature of his work in a way that not only delights but thrills. It was his force of interpretation of the familiar Tschaikowsky Concerto in D major that was the salient feature, and yet this force is used with rare discrimination.

Philadelphia Public Ledger:

Mr. Besekirsky's ambition in choosing the very difficult Tschaikowsky concerto was justified. The soloist of yesterday had brought the abstruse technique within the compass of his fingers, and he played with a manly dignity innocent of artifice.

Dorothy B. Comstock, in *The Vassar Miscellany Weekly*:

Those who went to the violin recital by Mr. Wassily Besekirsky, on Wednesday afternoon, spent a delightful hour in listening to a beautiful instrument in the hands of a true musician. The program closed with a Rachmaninoff Danse, which left the hearers breathless with admiration for Mr. Besekirsky's technique. The audience was enthusiastic for their demands for an encore, to which Mr. Besekirsky kindly responded with a delightful selection on muted strings.

Paterson (N. J.) Press Guardian:

Wassily Besekirsky, violinist, was roundly applauded in his set of admirably executed numbers.

Paterson (N. J.) Evening News:

Wassily Besekirsky was at his best in the opening sonata and in the encore with which it was greeted.

Portland (Me.) Daily Press:

A delightful exponent of the Russian school of music is Wassily Besekirsky, the violinist, who was the assisting artist of the organ concert. In this musician's playing there is much of the fire and abandon that characterizes his countrymen, and his interpretation was notably brilliant throughout.

Besekirsky has finely moderate tones always, sometimes coloring it vividly, or again investing it with a delicacy of touch that is wholly enchanting. He has feeling also, and of course technique.

The Russian pieces were the most fascinating feature of the evening. Portland people are rarely privileged to hear them interpreted by one so deeply appreciative of their mood and delivery, and they were given with appealing effect.

Portland (Me.) Daily Eastern Argus:

The program of Wassily Besekirsky was decidedly foreign. His choice of selections were of the type pleasing to the artists themselves.

They were played with a fervor and concentration which could not help but reflect upon the audience. Besekirsky was applauded again and again and finally came back for a rather more modern selection to appease the eagerness of the crowd.

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MEZZO-SOPRANO

Springfield, Mass., Union, January 3, 1916.
"Miss Maurine Willbanks sang her solos with refreshing sweetness and clarity of tone and had no opportunity in the selections made to show what she could probably do with more dramatic scores. That the audience liked whatever she sang was made evident, starting from the religious sentiment with which her list began, down to the final very vibrant encore, which made nine numbers for her part of the program. She excelled in such tender bits of imagery as the sentimental violin song in the middle of her final group, and no finer example of that peculiar form of impressive artistry required in a funeral subject has been heard in a long time than her reverently beautiful reading of the 'No Night There' tone-poem."

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OBERHOFFER OFFERS BEETHOVEN PROGRAM

A Performance Reflective of Minneapolis's Growth in Musical Appreciation

MINNEAPOLIS, March 15.—Time was when a Tschaikowsky program by the Minneapolis Symphony Orchestra was depended upon as the real *pièce de résistance* in the minds of the Minneapolis musical public. Many large audiences have been assembled and continue to gather in response to the announcement of such a program. But this is only part of the story in which Friday night's concert is a late episode.

Last season, Mr. Oberhoffer played a series of Beethoven programs, with eminent soloists, to audiences of comparatively small proportions. This is another part of the same story, in the dénouement of which this season an "all-Beethoven program" drew a well-nigh capacity house on the occasion of the last symphony concert. Of the audience the little company of scholastic and professional musicians formed but the nucleus. The noticeable and striking fact in the mind of the observer (whether it be from the standpoint of the musician or from that of the guarantor who finds the orchestra's patronage growing more and more stable with each recurring season), is the discernible conversion of a public from an attitude of mind where the "great emotional spree" was the great thing, to the more normal and exalted level whence flows the "real message."

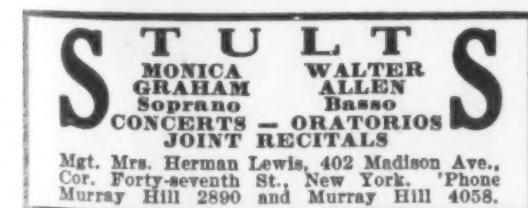
This was patent in the performance of the "Coriolan" Overture, the "Eroica" Symphony and the "Emperor" Concerto, in each of which the nobility of the structure was faithfully portrayed and its spirit delivered. The response of the audience was sympathetic and understanding.

Peculiarly fitting was the choice of Harold Bauer as soloist. In his hands the Concerto stood forth in stately dignity, beautiful in mellow radiance and marvelous shading. At no time was the brilliance merely crisp. At all times it was as a flood of golden light. The audience was profoundly moved.

The ovation tendered Mr. Oberhoffer by the Friday night audience in recognition of the orchestra's triumphal return to its home city, after a month's experience as visiting orchestra, was repeated, *crescendo*, by the more popular audience of Sunday afternoon. The house was full.

A program of eight numbers offered considerable variety. The "Coronation" March from Meyerbeer's "The Prophet" opened, and was followed by the Overture, "Merry Wives of Windsor," by Nicolai; MacDowell's Suite in A Minor, "Woodland Scenes," Op. 42, a wonderfully beautiful number, poetically conceived by Mr. Oberhoffer. Another American composer on the program was Victor Herbert, whose "Irish Rhapsody," in recognition of approaching St. Patrick's Day, furnished the final number. The novelty of the afternoon was the Scherzo Fantastique, Op. 25, by the Bohemian, Suk. This, with two movements from the Ballet Suite, "Sylvia," completed the orchestral offerings.

Esther Osborn, soprano, was the soloist. Her numbers were the aria, "Ah, fors è lui" from Verdi's "Traviata" and "Il est doux, il est bon," from Massenet's "Hérodiade." The singer, a Minneapolis girl with combined American and foreign training, with years of operatic experi-



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MUSICAL AMERICA'S AUTOGRAPH ALBUM=No. 58

March 17th 1916
 For twenty-five years I have observed the steady progress in the singing of the principal American choruses and the most prominent of them to day do certainly sing as well as the leading foreign choruses
 Louis Koemmenich

Louis Koemmenich, conductor of the Oratorio Society of New York, the Mendelssohn Glee Club and the Beethoven Society, has in the last few years established himself as one of the leading choral directors in America.



ence abroad, had many friends in the audience who applauded her with fervor. Her style, more declamatory than lyric or coloratura, found greater place for abandon than for attention to purity of tone and intonation. A partial repetition of the first number was granted.
 F. L. C. B.

National Music at Lenten Recitals of Church of Divine Paternity

A series of Lenten recitals, when the work of German, French, English and American composers are being studied and illustrated, was begun Thursday afternoon, March 16, at the Church of the Divine Paternity, Central Park West and Seventy-sixth Street. J. Warren Andrews, organist; Mrs. Merle Alcock, contralto, and Tom Daniel, bass, gave the initial program of German compositions, and a short talk on "The Romance of the Organ" was given by Dr. Frank Oliver Hall, pastor. Four other recitals will be given, on March 23,

March 30, April 6 and April 13, the last program being devoted to examples of organ music from the different nations illustrated in the preceding recitals.

Paterson (N. J.) Musicians' Club Greets Mme. Genovese

At a meeting of The Musicians' Club in Paterson, N. J., last week, at which Dr. John B. Prince, former State Senator, delivered an address on "The Relation of Speech to Vocal Music." Mme. Nana Genovese, the mezzo-soprano, formerly of the Manhattan Opera Company, contributed part of the program, singing a number of songs. Mme. Genovese has a large following in Paterson, where she is well and favorably known because of her artistic work.

Composer and Singer Will Join in Shakespearean Recital

Mrs. Francis Livingstone (Marie Burroughs) and Mrs. George Lyman Cade, who, as Clayton Thomas, is widely known

as the writer of the "Japanese Love Songs," will give a Shakespearean program at the Waldorf on Tuesday, March 21. Mrs. Livingstone will appear in scenes from "As You Like It" and Mrs. Cade will sing some of her recent settings of Shakespearean lyrics, to her own accompaniments.

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UNIVERSITY OF PENNSYLVANIA TO CONFER DEGREE ON STOKOWSKI

Attainments of Philadelphia Orchestra Leader Win Title of Doctor of Music—President Van Rensselaer Honored at Reception—Hans Kindler Is Choice to Succeed Herman Sandby As Orchestra's First 'Cellist—Wagner Program, Sandby Recital, and Concert of Schubert Bund Attract Large Audiences

PHILADELPHIA, March 20.—The trustees of the University of Pennsylvania will, at the commencement exercises of the university next June, confer on Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, the degree of Doctor of Music. The degree will be given in honor of Mr. Stokowski's extraordinary attainments as a conductor, particularly for his production of the Mahler Eighth Symphony, one of the most serious musical enterprises ever undertaken in America.

Alexander Van Rensselaer, president of the Philadelphia Orchestra Association, was the guest at a reception given in Horticultural Hall last Wednesday evening in honor of the members of the orchestra and of the choruses which took part in the recent performances of the Mahler Eighth Symphony. A special musical program was presented, including the playing of Mozart's "Ein Musikalisches" by six members of the orchestra, John K. Witzemann, F. Wilson Cook, Emil Hahl, Louis Boehse, Anton Horner and Joseph Horner. Among the features of the evening was the presentation to Leopold Stokowski, the conductor, of a bronze plaque, while to Henry Gordon Thunder, who trained the second chorus for the Mahler Symphony, was given a silver loving cup. Arthur Judson, manager of the orchestra, and Louis Matteson, assistant manager, were also presented with handsome gifts.

'Cellist Sandby to Locate in New York

The Philadelphia Orchestra Association has decided to appoint Hans Kindler to the post of first 'cellist in the Philadelphia Orchestra, as announced by the Philadelphia *Public Ledger*. The position will be vacated by Herman Sandby at the close of the present season. Mr. Sandby plans to make his home in New York and give his entire time to concert work and composition. Mr. Kindler, who is a native of Holland, made his debut with the Philadelphia players in 1914. Prior to coming to America he was first 'cellist with the Royal Opera at Berlin.

Mr. Sandby gave his farewell recital as a member of the Philadelphia Orchestra at Witherspoon Hall on Thursday evening, March 6, appearing under the auspices of the University Extension Society. The size and enthusiasm of the audience were a deserved tribute to Mr. Sandby as an artist, and an evidence of the personal esteem with which he is held by a wide circle of friends, as well as an expression of the regret that is felt because of his decision to leave Philadelphia. So great was the demand for seats for Thursday evening's recital that the house was sold out more than a week in advance, while all seating space on the stage also was occupied.

Sandby Plays Scandinavian Music

Owing to the illness of George Harris, Jr., tenor, Mr. Sandby had the assistance of Vincent Fanelli, first harpist of the Philadelphia Orchestra, the other assisting artists being Emil F. Schmidt, violinist, and Ethel Cave Cole, pianist. Mr. Sandby's ability as a 'cellist, which has won him recognition as a master of his instrument in both Europe and this country, was displayed in all of his numbers, the first of which was Dvorak's Concerto in D Minor, followed by a variety of shorter compositions, including some excellent examples of Mr. Sandby's much-admired Scandinavian Folk Music.

Giving the second and last of its all-Wagnerian programs of the season, the Philadelphia Orchestra was heard with excellent effect in well-selected excerpts at the Academy of Music last Friday afternoon and Saturday evening. The program was received with unmistakable demonstrations of enjoyment and appreciation. Mr. Stokowski's skill as a program maker and as a conductor of the works of the German master again was convincingly displayed. The following numbers were played:

Overture, "Der Fliegende Hollander"; Prelude, "Lohengrin"; Procession to the Cathedral, "Lohengrin"; Overture and Venusberg Music, "Tannhäuser"; Prelude to Act I, "Die Meistersinger"; Prelude to Act III, "Die Meistersinger"; Siegfried Idyl; Prelude and Love-Death, "Tristan und Isolde."

The third and last of the series of subscription concerts by the Franz Schubert Bund Symphony Orchestra, under the direction of Walter Pfeiffer, was given before an audience which filled the Forrest Theater Sunday evening, March 19, the program, which was made up of three famous compositions, having Robert Armbruster, pianist of this city, as soloist. Mr. Pfeiffer again demonstrated in a convincing manner his ability as a conductor, giving a comprehensive and well-considered reading of both the "Leonore" No. 3 Overture of Beethoven, and the B Minor Symphony of Tschaikovsky. Mr. Armbruster played the A Minor Concerto of Schumann with a sympathetic realization of its romantic beauty, his interpretation showing admirable musicianship and poetic appreciation. He was listened to with the closest attention, and at the close was recalled several times with an enthusiasm which left no doubt of his emphatic success.

A. L. T.

Boston Symphony Closes Brooklyn Series

Symphonic eloquence was at its best when the Boston Symphony closed its series in Brooklyn at the Academy of Music, on March 17. The Tschaikowsky Fourth Symphony occupied the first half of the program, after which Brahms's "Academic Overture" brought memories of German student songs and provided a half-humorous digression from the usual tenor of Dr. Muck's programs. Of extreme beauty were the four movements of Volkmann's Serenade for String Orchestra in F Major. Overwhelming in its intrinsic beauty and, as well, by the noble expression of the great orchestra and its conductor, was the Prelude to "Die Meistersinger." G. C. T.

Adelaide Fischer Scores in Scranton's St. Patrick's Day Concert

SCRANTON, PA., March 18.—A large audience greeted the Catholic Choral Club at its St. Patrick's Day concert last night. The oratorio, "The Seven Last Words," was presented with the soloists, Marguerite Kelly, soprano; Joseph Edwards, tenor, and Peter Walsh, baritone.

In the second half of the program Adelaide Fischer of New York gave two groups of songs. She sang *Musetta's Waltz* from "La Bohème" with fine effect. All her work was notably good. She also sang "I Know a Lovely Garden," "Little Grey Home in the West," "An Open Secret" and "Kathleen Mavourneen." W. R. H.

PARLOW WITH OBERHOFFER

Violinist's Playing a Feature of Concert in St. Paul

ST. PAUL, MINN., March 17.—The eleventh in the series of symphony concerts by the Minneapolis Symphony Orchestra was played last night before a cordial audience. The program opened with the Overture "Prince Hal," Op. 31, by David Stanley Smith, which was given polite, reserved recognition. The symphony, that of Sibelius, No. 1, in E Minor, was enjoyed without restraint or apology, and Debussy's two Nocturnes, "Nuages" and "Fêtes," were delightful and stimulating.

Kathleen Parlow played Bruch's G Minor Concerto with a freedom and deliberate purpose which made her appearance a delight. She displayed poise, refinement and good taste. As an encore, Miss Parlow played the Bach Air for the G String. F. L. C. B.

Maude Fay Recital Again Postponed

Dr. Peter Marafioti, the throat specialist of the Metropolitan Opera, who has been attending Maude Fay, the noted American soprano, announced on March 18 that she would be unable to appear at her recital scheduled for March 21 at Aeolian Hall, New York. The recital is postponed until Saturday afternoon, April 1. Tickets are being exchanged or money refunded, at the office of Mrs. Herman Lewis, 402 Madison Avenue.

CHRISTINE MILLER

Contralto

A Remarkable List of Engagements During the Season 1915-16:

Sept. 13 Wilkes-Barre, Pa.	Jan. 2 Chicago, Ill. (Illinois Theatre)
14 Williamsport, Pa.	3 Grand Rapids,
15 Harrisburg, Pa.	5 Dubuque, Iowa.
16 Reading, Pa.	11 Pittsburgh, Pa.
17 Philadelphia, Pa. (Matinee)	18 St. Louis, Mo.
17 Montclair, N. J. (Evening)	19 Ft. Wayne, Ind.
18 Newburgh, N. Y.	20 Tiffin, O.
20 Johnstown, Pa.	24 Waterbury, Conn.
21 Oil City, Pa.	25 Meriden, Conn.
22 Cleveland, O.	26 Bridgeport, Conn.
23 Ithaca, N. Y.	27 Millbrook, N. Y. (Bennett School)
24 Trenton, N. J.	31 New Haven, Conn.
Oct. 11 Detroit, Mich.	Feb. 6 Detroit, M. ch. (Detroit Univ. rsity)
12 Milwaukee, Wis.	9 Hartford, Conn.
13 Omaha, Neb.	15 Owatonna, Minn.
14 Denver, Colo.	16 Faribault, Minn.
18 San Diego, Calif.	21 Morgantown, W. Va.
19 Los Angeles, Calif.	23 Zanesville, O.
21 San Francisco, Calif.	25 Indianapolis, Ind. (Maennerchor)
22 San Francisco, Calif.	27 Boston, Mass. (Handel & Haydn Society)
26 Des Moines, Iowa.	28 Penn Yan, N. Y.
29 Washington, D. C.	
Nov. 16 Oil City, Pa.	Mar. 1 Detroit, Mich.
18 Boston, Mass. (Matinee)	2 Utica, N. Y.
18 Boston, Mass. (Evening)	3 Erie, Pa.
19 Norwich, N. Y.	6 Richmond, Va.
23 New York City (Aeolian Hall)	17 New York City.
24 New York City (Columbia University)	22 Godfrey, Ill.
25 Williamsport, Pa. (Dickinson Seminary)	
26 Woodlawn, Pa.	Apr. 4 Kansas City, Mo. (Symphony Orchestra)
30 New York City (Hotel Astor)	25 Fairmont, W. Va.
Dec. 1 Lancaster, Pa.	27 Morgantown, W. Va.
6 Chicago, Ill.	29 Greensburg, Pa.
7 Hamilton, O.	
10 Troy, N. Y.	May 2 Newark, N. J. (Festival)
23 Chicago, Ill. (Apollo Club)	4 Watertown, N. Y.
27 Chicago, Ill. (Apollo Club)	10 Syracuse, N. Y. (Festival)
	11 Geneva, N. Y. (Festival)

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by

MAURICE HALPERSON

(Music critic of the "New-Yorker Staats-Zeitung")

Eighth Article: "The 'Scala' in Milan. Italy's Famous Temple of Art."—(II)

AMONG the most popular composers whose works were frequently produced during the first decades of its existence at the Scala Antonio Salieri deserves special mention, as his opera, "Europa riconosciuta," had been chosen for the opening of the proud house. Salieri was first conductor of the Imperial Opera in Vienna, where his influence was so great that he governed the whole musical life there with a tyrannical hand. His reputation in Vienna, where he had composed no less than 27 operas for the "Kaiserliche Oper" was such that even Beethoven and Schubert were wont to call themselves "pupils of Salieri." It does not speak well for the nobility of the composer, when, in reference to Mozart's early death, he wrote: "It is too bad such a genius should have departed, but his death must be considered fortunate for us, for had he lived longer, verily, the world would not have given us a piece of bread for our compositions."

Of the numberless operas of Domenico Cimarosa many were produced at the Scala. During his lifetime Cimarosa was often compared to Mozart, but posterity has been just enough to draw the line, for Cimarosa's works have all long since been forgotten. In Vienna two attempts had been made, one in 1850, the other in 1884, to revive the principal opera of Cimarosa, "Il matrimonio segreto" ("The Secret Marriage"), in revised editions by Lindpaintner and by Johann Nepomuk Fuchs, both attempts meeting with failure.

Another of the most famous masters of the Scala was Ferdinando Paér, later on imperial musical director at the court of Napoleon the Great in Paris. Of all his many operas, which may be counted by the dozen, not a single one is known by the general public of our days. This fate is shared by many other successful composers of bygone days at the Scala, among them the Neapolitan Paisiello, the creator of the first "Barber of Seville," Luigi Caruso, also Neapolitan by birth, likewise Giuseppe Gazzaniga, Felice Alessandri, Giuseppe Sarti and N. A. Zingarelli.

An Operatic Center

The Scala, from its very beginning, became recognized as the supreme center of Italian operatic development, as the musical Mecca to which every artist and composer eagerly wandered. This state of affairs has remained unchanged to this day, even if circumstances, among others the competition of the new world, North as well as South America, has systematically robbed Italy of her best artists and thus wiped out much of the old splendor of the Scala.

Nevertheless, the Scala still retains the position of musical pre-eminence in Italy, and of all its old competitors only the following may seriously be taken into consideration: The San Carlo in Naples, the Regio in Turin, the Comunale in Bologna, the Massimo in Palermo, the Fenice in Venice and the Costanzi in Rome. In the city of Milan itself the venerable opera house has become a center in the life of the population to a degree, for which we have no analogy in the businesslike atmosphere of our cities, and this is true in all its aspects—artistically, socially and economically. Our Metropolitan forms the center of attraction of some ten thousands of people, whereas the Scala is the people's institution revered by all Milan. Reliable observers and statisticians claim that of the five and a half million people in New York only about twenty thousand pay to the incomparable home of American opera

more than a casual visit, while in Milan, which has a population of about 620,000, about a quarter of this population are visitors of their opera house.

A Great Business Concern

The pay list of the Scala shows the names of about one thousand persons. The orchestra is composed of about 150 members, there are about 100 in the chorus, also 125 female and male dancers, 100 other artistic employees to which may be added 50 juveniles and lastly about 50 singers. To this aggregation must, of course, be added the usual number of technical hands and, furthermore, the costumers, the tailors and the scenic

son for maintaining the old Scala standard. Single boxes must be rented from the owners, who ask from fifty to five hundred lire per performance.

Before North and South America with their star operas became dangerous competitors, the salaries of the principals were rather modest. Since Gatti-Casazza's departure in 1908, however, the salaries of the artists have been about doubled. Mr. Gatti-Cazza, the perfect gentleman and excellent business man in one person, was known at Milan as a very economical manager, who understood to impress upon the artists the advantages of a Scala reputation in a similar way as he is doing now at the Metropolitan.



La Scala, Italy's Principal Operatic Temple

painters with their numberless assistants, etc. It has been estimated that about 1800 families derive their daily sustenance from the Scala. It is, therefore, not difficult to figure out what deep effect the fate of the famous old opera house has upon a large part of the populace.

The expense of the last two seasons at the Scala under the management of Mr. Giulio Gatti-Casazza was about 1,050,000 lire. These two years were his last before he came to America to prove his efficiency at the Metropolitan. At the present time the expenses exceed 1,300,000 lire, and if the present management alleges that the house yields a yearly average profit of 50,000 lire, this tale will be heard with a smile of incredulity. It is but too well known that every year a very considerable deficit crops up, which is paid by the present impresario of the Scala, Duke Uberto Visconti di Modrone, out of his private fortune. The present Duke's father, Duca Guido, likewise sacrificed large sums for his artistic passion.

The scale of prices at the Scala is pretty high compared with those of our prices of admission to the great Opera House. The general admission, which everybody has to pay, even the owner of a box or a parquet seat, is five lire; the orchestra seats cost fifteen and twenty lire; so, we see, the pleasure of attending the opera is an expensive one. The prices vary also with the performances, and often ten lire admission is demanded, and fifty, sixty and even a hundred lire is paid for an orchestra seat. The regular performances draw between ten and twelve thousand lire, but première performances often command as high as thirty thousand lire, and for extraordinary performances of sensational operas, like those of Verdi's "Otello" and "Falstaff," over a hundred thousand lire was taken in by the treasurer. I remember that at the first performance of "Otello," in 1887, I paid 200 lire for an orchestra seat, i. e., about \$40.

The boxes are the private property of their owners, just as at the Metropolitan. The box holders' syndicate pays 200,000 lire yearly to the management for this privilege. And don't let us forget that the Municipal Government of Milan contributes 100,000 lire and a syndicate of opera-lovers 80,000 lire per sea-

supreme in Spain, Portugal, the European Orient, Asia as far as East India, Egypt, the rest of North Africa and in Northern Europe in Russia, Finland and Poland.

Passing to the Western hemisphere, it is to be noticed that the Southern Continent makes a vastly greater demand upon Italian singers than does the Northern half. Buenos Ayres, with its three great opera houses, Colon, Opera and the Coliseo; Brazil with opera houses in Rio, Rosario and Sao Paolo; the opera houses in Montevideo, Uruguay; in Santiago, Chile, and in Lima, Peru; all these must be taken into consideration. Let us not forget Central America, however, and Havana, Mexico and Venezuela, which cannot do without their pleasures. The London Italian season should likewise not be forgotten.

Italian Opera Supremacy

I heard several Italian opera companies in the European Orient. So I was present at a very creditable performance of "Aida" in Athens toward the end of the nineties of the last century, and in Constantinople I witnessed one year later a "Rigoletto" of more than doubtful merit. When I stayed at Aden, in Arabia, the news went around that an Italian opera troupe was about to give three performances there. Of course, in the European colony there was no little excitement over the report, for such delights are rare in that part of the world. But we were doomed to disappointment. The business of the company had been so bad in Egypt that it became necessary to dissolve it in Port Said.

The most remarkable opera performance I ever saw was certainly the one at Sofia, Bulgaria, in 1889. The "Gran Compania d'opera nazionale" played the "Trovatore," but as both baritones were taken ill, the second tenor was forced to sing the part of wild Conte di Luna. Not enough with this mishap, the contralto, at the last moment, sent word that she was unable to appear, so the second soprano had to sing Azucena's part. This made it a performance with a quartet of high voices, two sopranos and two tenors. I shall refrain from giving a critical review of the evening; so much, however, may be said that the public, not over fastidious, seemed to enjoy the opera immensely. Czar Ferdinand, at that time still Prince of Bulgaria, was present with the Princess and his eldest son, then a boy, but he showed his educated musical taste by disappearing after the first act. Only the Princess had to sacrifice herself, in order to avoid even the semblance of an affront to the performing artists.

It is to be noted that all these traveling companies in the announcements claim that their principal singers hail "from the Scala in Milan." The glory of this magnificent old opera house has spread all over, and the whole Oriental part of Europe, North Africa and South America is suffused with the greatness and predominance of the Scala. Sometimes the proud designation of an artist "from La Scala" may actually be true, not less true than the fact that such artist announced to appear as Rhadames probably never rose in the Milan house above the Messenger who has to report the attack of the Ethiopians in the first act of "Aida." Our Metropolitan Opera House is certainly a proud institution of wide renown, but there is no doubt that it is far overshadowed by the traditional glory of La Scala, so far as the worldwide reputation is concerned.

Heinrich Gebhard, the noted Boston pianist, gave a recital in Taunton, Mass., on March 14, and for his artistic and musically performance was recalled many times.

Florence Parr Gere—Composer-Pianist
Present Piano Works: Three Silhouettes, Impression, Reverie-Nocturne, Romanza, Legende. Now in press of Luckhardt and Belder. Intermezzo and Three Songs. Among Mrs. Gere's songs may be mentioned particularly "Dance with Tambourine," "My Song," "Water Song," "How I Love Thee," "As a Flower Turns to the Sun," "My Garden," and "Where the Sweetest Flowers Grow."

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE White-Smith Music Publishing Company has the privilege of giving us some new works of Charles Wakefield Cadman. This time it is a set of "Three Songs from the West," to poems by Charles Farwell Edson, together with a setting of Joaquin Miller's "Magnolia Blooms" and finally a song, "Calling to Thee."*

Mr. Cadman is better equipped to express the spirit of the West than any other composer in America to-day. He lives there, he feels it—it is in his blood. The first song, "The West," is a big, heroic piece, martial in rhythm; it is an apostrophe to the grandeur and beauty of the West, the poet's conception expressed in rhapsodic music that makes it bigger and nobler. It is dedicated to Charles W. Clark. "From a Hill-Top" furnishes a delightful contrast; here is Cadman, the lyricist, in one of his loveliest moods. Melodically strong, suavely managed, the song moves in its three pages through a wealth of beautiful things. It is dedicated to Percy Hemus.

The last song, "Requiescat," is in many ways the finest of the three. It is in solemn style and its opening lines seem well worth reproducing. They run:

"When I am dead, I want no stoled
choir.
No man to mutter psalms above my bier,
No friends to weep and say we loved him
well."

Rather does the poet desire that which remains, when the spirit passes onward, be placed on "wind-swept plain, where earth's scarred wrinkles sun-kissed dare the sky." It is a very noble idea, this, and Mr. Cadman has set it superbly. The climax of the song, too, is a big achievement and it will be overpowering, when sung by an artist who understands its spirit. It is dedicated to Reinold Werrenrath.

"Magnolia Blooms" shows us Mr. Cadman in his lyrical vein again. He has written in this one of the most charming songs of his career here and one that will unquestionably become well known. It is simply managed, without affectation, lovely throughout. "Calling to Thee" is scarcely of the same stripe, as it is built on conventional lines. Yet it has a Cadman touch that lifts it out of the rut. All the songs are issued for high and low voice.

There is also advanced by the house of White-Smith a composition entitled "Visions" for the organ by J. P. Ludebuehl. It is a melodious piece, that should be played in church and in recital.

* * *

THE Joseph Krolage Music Company in Cincinnati issues a set of compositions for piano solo by Bradford Campbell that will appeal strongly to lovers of elegant *salon* music.† Mr. Campbell's name is not a new one, as he has put to his credit a large number of sacred songs and anthems, many of which have been commented upon in these columns. As a composer of piano music

*THREE SONGS FROM THE WEST. "THE WEST," "FROM A HILL-TOP," "REQUIESCAT." Three Songs for a Solo Voice with Piano Accompaniment. By Charles Wakefield Cadman, Op. 60. Price, 60 cents each the first and third, 50 cents, the second. "MAGNOLIA BLOOMS," "CALLING TO THEE." Two Songs for the Organ. By J. P. Ludebuehl. Price, 50 cents. Published by the White-Smith Music Publishing Company, Boston.

†"VALSE-CAPRICE," "A LA FÊTE CHAMETRE," "CHANSON D'AMOUR," "NOVELLETTE IN E," "POLKA DANSANTE," "RONDEAU À LA VALSE," "LA ZINGARA," "ALLEGRO SCHERZANDO." Eight Compositions for the Piano. By Bradford Campbell, Op. 83-90. Published by the Jos. Krolage Music Co., Cincinnati, Ohio.

Mr. Campbell is a less familiar figure in the music world.

The pieces, now published, are a "Valse-Caprice," "A la Fête Champetre," "Chanson d'Amour," "Novellette in E," "Polka Dansante," "Rondeau à la Valse," "La Zingara" and "Allegro Scherzando." One can record of them that they are unusually brilliant examples of *salon* music, written most effectively for the instrument, so that they will be very useful for teaching advanced pupils. Their thematic contents are cheery and the development of the materials is well managed. In short, a very attractive set of pieces, calculated to supply a need.

* * *

FROM the Schirmer press comes the edition with piano accompaniment (a reduction of the orchestral *partitur*) of Max Vogrich's Concerto for the Violin, entitled "E pur si muove."‡ For several years news about this work has come from London, where Mr. Vogrich made his home until the war brought unpleasantness for persons of Teutonic birth; reports were current that in this work a masterpiece for the concert literature of the violin had been written. Mischa Elman, to whom the concerto is dedicated, waxed enthusiastic about it and much ink was wasted describing the programmatic significance of the composition, which is said to have been inspired (*sic*) by some remark of the great Galileo.

Be this as it may, the music is before us and we regret our total inability to find anything in it that approaches inspiration. It is not surprising, for we have never seen anything by Mr. Vogrich (barring a "Staccato Etude" for the piano which he wrote a great many years ago) which entitled him to serious consideration as a creative musician. His "Memento Mori," sub-titled a "A Symphonic Composition for Violin and Orchestra," in which he set out to describe the trials and tribulations of a monk who fell prey to a worldly love—an absurd program for a concert piece for the violin!—was reviewed by the present writer when it was published by the Schirmers three years ago or more. It was uninspired, manufactured music, the work of a man who as a craftsman has some claim to respect, but who defeats his purpose through the very pretentiousness of what he attempts at an age when men who have not produced vital music in their earlier years do not begin to try (the citation of Verdi and his "Falstaff" does not apply in the case of Mr. Vogrich).

"E pur si muove" is nothing more nor less than "Memento Mori" expanded. It is four times as boresome, for it is four times as long. It reminds one of the custom current among playwrights of making three-act plays out of one-act vaudeville sketches! The result is always disappointing. Mr. Vogrich has placed a quotation from Dante's "Inferno" before the opening movement, and lines from the great Italian poet's "Paradiso" before the other three. They are very beautiful quotations, poetry of the highest order, but they cannot save the day for Mr. Vogrich. Perhaps with orchestral accompaniment the work will reveal another physiognomy; though why it should we are unable to discern, for we have had no example of Mr. Vogrich's ability to write a fine orchestral score to suggest to us its possibility.

The violin part is enormously taxing and requires a virtuoso of the first order to perform it. The piano reduction is also difficult to play. A. W. K.

‡E PUR SI MUOVE. Concerto for the Violin with Orchestral Accompaniment. By Max Vogrich. Published by G. Schirmer, New York and London. Edition with Piano Accompaniment. Price, \$2.50 net.



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THE GREY WOLF—H. T. Burleigh

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leigh's music is somewhat more direct. In the last line we find the preposition, "to" stressed, a sin that is hard to excuse in this day. In this case it happens because Mr. Burleigh has insisted upon retaining the rhythmic germ of his first line. On the whole, whatever is "strange and fierce and fair" in the poem, Mr. Burleigh has succeeded quite well in conveying. The form is really admirable.

Number Three is called "Kashmiri Song." It is another of Mr. Hope's sensual apotheoses. The first line, "Pale hands I loved beside the Shalimar," is fine; the others are somewhat cheaper. The setting is somber at first, being relieved by a more ecstatic section in thirds accompanied with open fifths. The voice line skips about for a moment before relaxing into a tender reminiscent bit ("Oh pale soft hands!"). The wan air in B minor returns and mounts to a swift, strong climax on the words, "I would rather have felt you around my throat." The ending in major is tinted with lovely harmonic hues. This is one of the finest songs in the cycle.

Fully as passionate is the fourth, "Among the Fuchsias." Ushered in with a whole-tone progression (Mr. Burleigh makes comparatively little use of the Debussy-esque device), we encounter the voice line, colored with the flattened seventh which marks most of these songs. It is a pity that Mr. Burleigh could not have engaged himself with truer, nobler poetry than this. The lamenting mood persists, an insistent pulse in the left hand tingeing the music with grey gloom.

"Till I Wake" is the worthiest of all, in the writer's opinion. It is fraught with tenderness. Mr. Burleigh has chosen triple time; duple time would have made for added repose and dignity, we believe. However, he has achieved a song that is noteworthy. The lapping accompaniment is felicitous; the harmonies are often simple and frequently affecting. The final *meno mosso* is a choice stroke. The five songs are published together and the volume is attractive.

B. R.

KANSAS CITY LIKES DIAGHILEFF BALLET

Large Audiences See Dance-Drama—
Zoellners and Yolanda Mérö in Concert

KANSAS CITY, Mo., March 9.—The famous Diaghileff Russian Ballet gave two performances in Convention Hall on Saturday under the management of Walter A. Fritschy. An audience of 4000 was present at the matinée and 4300 filled the immense hall at night. Although both audiences were inconvenienced by a wait of almost two hours on account of delay in the company's arrival, the engagement was a huge success.

The monthly "pop" concert of the Symphony Orchestra on Sunday at Convention Hall had an attendance of 1,500. It was a triumph for Carl Busch, conductor, Earl Rosenberg, conductor of the chorus, and Charles Horner. The latter has been untiring in giving moral and financial aid to the enterprise. A fine program of both orchestral and choral music was given. Mrs. Allen Taylor, soprano; Ella Van Kuff, contralto, and Joseph Farrell, basso, and Forest Schulz, violinist, were the soloists.

The sixth concert of the Fritschy Concert Direction was given by the Zoellner String Quartet and Yolanda Mérö, pianist. It was the first appearance of the quartet and its program was well received. Miss Mérö repeated her former success, displaying wonderful technique and masterful tone.

Gertrude Concannon, pianist, was especially successful in her appearance at a concert in the Grand Avenue Temple on Monday night. Her breadth of tone and musically interpretations were notable.

Showing Consideration to Handel Sir Frederick Bridge, organist of Westminster Abbey, who has just celebrated his seventy-first birthday, has a story of the Wesleyan Hymn Book, which he assisted a committee in compiling, says *Music of London*. The committee wished to include a tune which they said was Handelian, but Sir Fred-

erick replied that it would make Handel turn in his grave every time it was sung. The committee, however, would not be denied, and submitted it again, with the suggestion that it should be included but marked *pianissimo* "so as not to disturb Handel."

Emilie Bauer Announces Lecture Series During Lenten Period

Emilie Frances Bauer, critic and lecturer, will give a series of lectures during Lent at the Plaza Hotel, Thursday mornings, beginning March 23, at eleven o'clock. Miss Bauer will give, in the following order, "Modern Culture in the Making," "Richard Strauss, the Man and his Work" (by request); original fiction, "The Dago Kid," "The Singer of Santa Casa" and "An Eye for an Eye," and the last lecture will be devoted to "Walt Whitman."

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DENVER SINGERS WIN LAURELS IN "MIGNON"



No. 1—Principals and Chorus in the Production of "Mignon" at the Broadway Theater, Denver. Father Bosetti, Director of the Opera, is Standing in the Center of the Group. The production was given under auspices of the Immaculate Conception Catholic Cathedral, of which Father Bosetti is choirmaster.

No. 2—Marie Bren-Kaus, the "Mignon" of the opening night, in the Page Costume of the Second Act (Photo by Hopkins, Denver)

No. 3—Mlle. Domina Marini, Première Danseuse and Trainer of the "Mignon" Ballet (Photo by Nast, Denver). No. 4—Florence Lamont-Abramowitz, "Mignon" in the Second Performance (Photo by De Lux, Denver)

No. 5—Elizabeth Young as "Filina," which She Sang in All Three Performances of the Opera. No. 6—Vere Stiles Richards, the "Wilhelm" of the First Performance (Photo by Wallace, Denver)

OPERATIC talent of pronounced merit among amateur singers of Denver was brought to light late in February by the production of Thomas's "Mignon," under the direction of Father Joseph Bosetti, choirmaster of the Immaculate Conception Cathedral. Three performances were given before audiences of great size and the success of the undertaking, which was described in detail in

the March 11 issue of MUSICAL AMERICA, was so great that another production under Father Bosetti's direction, even more elaborate than this one, is practically assured for next season.

An unfortunate incident of the second performance of "Mignon" was the accident that befell Florence Lamont-Abramowitz, who was singing the title

rôle. Mrs. Abramowitz broke her ankle by a fall over some stage "properties" after the second act, but pluckily finished the performance. With the exception of a few rôles, two distinct casts were provided for the opera.

The cast for the first performance, on the evening of Feb. 23, was as follows: *Mignon*, Marie Bren-Kaus; *Filina*, Eliza-

beth Young; *Frederick*, Florence Shella Fryer; *Wilhelm*, Vere Stiles Richards; *Laertes*, Earl B. Leonard; *Lothario*, Louis A. Reilly; *Giorno*, George W. Kerwin; *Antonio*, H. Frank Thomas.

In the second performance Florence Lamont-Abramowitz was the *Mignon*; Chauncey Parsons, *Wilhelm*; Welton C. Swain, *Lothario*; Margaret Hooper, *Frederick*, and Paul Harrington, *Giorno*, other members of the cast being the same as on the previous evening.

groups, with especial success in two Debussy numbers. The audiences at these affairs are largely of the society class.

Our Symphony Hall project is a smoldering with two ideas in view. A decision doubtless will be reached this season. One party wants to erect a completely equipped opera house and symphony hall with studios included—a complete musical building that will result in a regular income, the initial outlay being perhaps \$300,000. The other side wishes to hold the building to a size suitable for symphony and choral concerts only, at a possible outlay of one-third that much. Certain large donations are promised, contingent on the latter plan being adopted. Several excellent sites are under consideration.

Charles Demorest, a leading organist, is the author of an interesting article on organ and orchestra music in the moving picture theaters, published in the March *Music Student*. It is a valuable piece of practical musical information.

W. F. G.

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LOS ANGELES HEARS MME. ALDA TWICE

Soprano Obtains Particular Success with Songs of Her Accompanist

LOS ANGELES, March 17.—Mme. Frances Alda was heard at Trinity Auditorium in two recitals this week. She was assisted by a pianist who is a marked favorite here, Frank La Forge. Mme. Alda's program, Tuesday night, in the Behymer Philharmonic course, was in the nature of a crescendo of interest, with each group her tone quality and interpretation becoming more interesting.

That Mr. La Forge's own songs should so well stand juxtaposition with those of Debussy and George Henschel speaks volumes for his success as a composer. Two of his songs on each program were strongly encored.

In its second concert of the season, the Lyric Club presented a program that included much variety at Trinity Auditorium last Friday night. The best work was done in a Harriet Ware cantata called "Undine," in which the solo parts were taken by Mrs. John David Beall and Henri La Bonte, the latter also singing operatic and other airs in the program with much satisfaction to the audience. Instrumental numbers were given by Bessie and Lucy Fuhrer and Mrs. Hennion Robinson.

Mr. La Bonte's second morning musical at the Alexandria featured Olga Steeb, pianist, and the promoter of the concerts. Miss Steeb played several

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed.

MUSICAL AMERICA.

How to Meet the Issue

To the Editor of MUSICAL AMERICA:

The letters of Joseph Holbrooke, the well-known English composer, and of Arthur Wadsworth, in which they discussed the morale of the musical press, appear to me both to have somewhat missed the real issue.

Mr. Holbrooke seems to think that musical sheets whose main purpose is to extort money from artists and musicians should be eliminated by the refusal of the artists and musicians to pay tribute. Mr. Wadsworth conceives that the evil should be dealt with by Congress passing reasonable libel laws, which he believes would dispose of the whole crew of parasites and blackmailers who continue to ply their disreputable trade, because the law as it exists seems unable to reach them.

My own opinion is that the only effective means to deal with the issue—which, I will admit, has long been a crying eye-sore—is to do just what you are doing, namely: build up a reputable, clean musical paper which shall have the interest of the musical public, as well as of the professional community, at heart.

Even if there were laws such as Mr. Wadsworth proposes, there would always be a number of persons who, however much they might have been injured, would scarcely care to be involved in the expense and the odium of legal procedure, which, even under the best conditions, is dragged out to an unconscionable length, as we know.

With regard to the suggestion of Mr. Holbrooke that musicians should cease to support a paper which is notoriously commercial, or worse, there will always be those who are oversensitive or who would desire to avoid publicity of matters which might reflect upon their personal life.

Mere denunciation of an admitted evil is apt to do no more than advertise the evil, and perhaps increase its power for harm. The only way, in my own judgment, is, as I said, to build up something that is strong and clean alongside of it.

There will always be musical newspapers, for the reason that there is a legitimate need for such. This being granted, it should appeal to common sense that the way for the profession to rid itself of the hideous burden under which it has labored for years is to bestow its patronage solely on those papers which not alone are entitled to their respect but can do them some good.

The musician or the teacher who puts an advertisement in the paper solely because of fear is simply feeding the monster that devours him and getting no return, whereas the musician or the teacher who inserts an advertisement in a paper which has a large bona-fide circulation among those who may bring him custom or prestige is not only freeing himself from an incubus but is aiding in his own success.

Respectfully,
G. W. S.
New York, March 17, 1916.

Here's an Honest Manager

To the Editor of MUSICAL AMERICA:

In looking over your last issue I find an advertisement of Mr. Evan Williams in which is the statement "failed to draw crowds in two towns. All other local managers made money." I am one of the local managers for whom Evan Williams failed to draw a crowd and in connection with this I wish to state that it was no fault of Mr. Williams that a crowd did not turn out, but was my fault for booking Mr. Williams at the wrong time. My concert was the third concert within a week and the people of Troy were not in the mood to patronize any concert at that time.

All that attended were greatly pleased and the applause that Mr. Williams received showed that he was appreciated. The Troy papers proclaimed the concert

one of the best given in Troy in the season.

Mr. Williams could have returned to Troy the following evening and sung to a capacity house—for I heard nothing but regrets from those who did not attend the concert.

I feel that in justice to Evan Williams I should explain why he failed to draw a crowd.

Yours truly,
WARREN B. A. SCANLON.
Albany, N. Y., March 16, 1916.

Wonders Why the Public Worries About Artists' Personal Affairs

To the Editor of MUSICAL AMERICA:

If one wishes to be in vogue—to truly do the correct thing—one must write to the "Open Forum" of MUSICAL AMERICA and either praise or condemn "La belle Geraldine Farrar-Tellegen."

I have watched and waited patiently for the letters of condemnation after that fair young person took such a fatal step as to become MARRIED! Much to my surprise, there was not even a murmur from her friends, or from her so-called "friends." It quite surprised me, and I was very much disappointed, for her "friends" are quite amusing the way they arrange and talk over *Les amours de Geraldine*, her business affairs, and all her other affairs. I often think I would not take the trouble to worry over Geraldine—what she says—what she does—what she thinks—and, too, she seems quite able to take care of herself.

Am I intruding upon someone's personal views? I hope not, for I do not write for that purpose. I think, too, as does L. H. of Seattle, Wash., that it does not do any good to be disagreeable, either to the people that write to MUSICAL AMERICA, in all good faith, or to the singers. They (the singers) are there for the same thing—to earn money, to be as fine a singer as possible, to act their best, and, beyond all, to be popular! They all strive for that, and to win admiration, and to be the best of friends with the public.

I cannot see what satisfaction anyone gets by writing such disagreeable, uncalled-for things about Miss Farrar or any other singer. What good does it do, or what do people gain by saying such unkind things?

All I look for in artists is that they be artists! That they sing with the best that is in them, that they act with finish and that they look as well as possible. That is what I want in a singer. Why should I care if that singer is a blonde, if she marries a violinist, a conductor, an actor—if she writes to the — magazine, or for such and such a newspaper what her ideas on woman suffrage are—whether she is married or single, provided it does not interfere with her career upon the opera stage?

Why should I care what she does or thinks; I go to the opera house simply to hear her sing; to see her act; to admire her beauty (if she has any) and to enjoy the music. I do not care whether it is her mother, husband, brother or fiancé that waits in the wings to greet her. When she stops singing and makes her final bow before the curtain—what difference does it make what she does next?

These artists may be egotistical, forward, a thousand other dreadful things—*off the stage*. They may write their memoirs, some of which reek with egotism, and others that are very sweet and unpresuming—but if they sing well, act well, why should it matter? We are not compelled to live with them, to meet them or talk with them, so—!

I should like very much to know why people seem to mind so much what artists do away from the opera or concert stages. I would very much appreciate if some one would tell me.

Yours very truly,
A NEW YORKER.
Boston Post Road, Rye, N. Y.,
March 6, 1916.

Who Is Un-uplifted

To the Editor of MUSICAL AMERICA:

Apropos of 'not giving a whoop about musical uplift'—with special reference to a letter in your March 4 issue from a good lady who deplores Miss Farrar's lack of humility:

I don't understand music—I scarcely presume to "know what I like"—yet re-

cently I, poor, un-uplifted fraction of the public that I am, went to a performance of "Carmen" and was thrilled through and through by the radiant young woman in question, for whom I shall always be profoundly grateful, just as I am profoundly grateful for Rabelais, Gilbert and Sullivan, the Woolworth Tower, Peter Pan, the Russian Ballet and all the other individual colorful things in a drab and orthodox world. If the lady is extravagant she is at least honest; and if she kicks up her heels she does it with such concentratedly human glee that it provokes in the people who are most in need of uplift instant recognition of all the quantities involved and enthusiastic appreciation of the skill exercised in projecting them. This will lead, so far as these people are concerned, to more constructive development than could be effected by evangelical campaigns on the part of artistic busy-bodies.

Of course, the world is full of helpless souls, who have to be trained in the way they should go, people who go to lectures, learn where to applaud and where to "shish" and study the program notes for their cue to be emotionally harrowed or ecstatic or what-not. For these people Miss Farrar's candor is naturally disconcerting.

But the world contains plenty of lusty people who chafe under the methods of the doctors who prescribe and label musical doses for the sick public. These rebellious souls have imaginations, however, and they go in droves to hear a picturesque young woman who has qualities of self-reliance and magnetism. True, a good many of them get just three dollars' worth of excitement and remain as hopelessly un-uplifted as before, but that's their fault, not the lady's, for a good percentage of them come away with their imaginations fired and all their faculties tingling—this without having been assaulted by the dignity and general awesomeness of Good Music. Why should they care whether music is dignified or not?—it's enough for them that it is vital. They have seen it live, seen it as an inextricable part of the thoughts and emotions and actions of a magnificently presented character, and it will crop up to tinge a thousand moods for them.

Now what more could Miss Farrar do for the great un-uplifted if she were to *faire la Sainte Nitouche* and tour the country prating vague generalities about the seriousness of her mission? If she were to pull a long face and scrupulously mind her P's and Q's, the bad un-uplifted people would at once become suspicious and stay away, and she would have small audiences of doughy ladies and gentlemen, whose uplift could quite as well be taken care of by noble-minded hand-me-down artists with double chins and no waist lines to speak of. Her public would cease to be widely representative and would soon be confined to estimable culture fans who give conscientious whoops for any well recommended thing that is just a bit over their heads.

Let Miss Farrar cater to us unregenerates, us standees, us perversely human low-brows—we need her just as she is. When she has exhausted the possibilities of cutting capers, she and we will grow economic and placidly philosophic together. Possibly when she is too old and stout to knock out the chorus girls, she and we will have learned to give whoops here and there where whoops are due.

To a certain extent, however, we fear we are hopeless, inasmuch as nothing can ever uplift us to the point where we shall have recourse to sermons and smelling salts to brace us against the musical godlessness of the younger generation. To our dying day—in the face of St. Peter himself—we shall flaunt our relish for militantly egoistic capers, provided they're adroitly cut.

If St. Peter turns us down we shall, of course, throw ourselves on the mercy of Mephisto.

Yours truly,
FRANK DAVINCE.
New York, March 7, 1916.

Says Farrar "Memoirs" Outrun Egotism of Franklin Autobiography

To the Editor of MUSICAL AMERICA:

Quite recently an article was published in a magazine regarding the life of Mme. F—, American artiste. Professors in universities usually want their pupils to believe that Benjamin Franklin's autobiography was the most concealed piece of literature in our vernacular, but after reading the life of Mme. F— the late Benjamin may be considered all too modest in his endeavors.

Enclosed you will find an extract from this work (?) which I do not quite understand:

"Following this I was to create a work of a type quite different from any other I had ever essayed. Had it not been for Toscanini's urging I should hardly have chosen "Ariane et Barbe Bleue" as a medium for my ambitions. While the production was highly interesting, I cannot say that I am much in sympathy with the vague outlines of the modern French lyric heroines: *Mélisande* and *Ariane* I think can be better intrusted to *artistes of a less positive type*."

What are "artistes of a less positive type"? Such works mentioned require subtle characterization, a spiritual concept of the part, a refinement with which the self-satisfied Mme. F— could never imbue her characters. *Mélisande* requires an ethereal interpretation and does not call for a type that is "all over the place," waving wildly, as it were.

Thank Providence, there are not more Mme. F's to give America the impression that "I am 'La Denier Cri'."

Very sincerely yours,
GERVILLE DE SIMON.
San Francisco, Cal., March 7, 1916.

A Chicagoan Discusses Mme. Farrar

To the Editor of MUSICAL AMERICA:

Regarding Mme. Farrar's "Carmen," let me quote from the Chicago Tribune's account of her first appearance as *Carmen* in Chicago in December last:

"If the 'movies' inspired this characterization, by every token let us insist that all singers be put through the same routine before their débuts. This *Carmen* is the sort of interpretation awaited for years."

Do not be too quick to blame the movies for Mme. Farrar's interpretation. As to the criticism that is now being hurled, I think the article by Dr. P. J. Grant is the sanest of all that has been written. It appeared in MUSICAL AMERICA's issue of March 11. The criticism that is most needed is not of the individual but of the sensational taste of an undiscriminating public that makes possible such things as happened in the recent "Carmen" performance. The individual concerned probably had a reason for interpreting the rôle as she did.

As shown above, the movies were not responsible nor was there desire for sensational notoriety to sustain a fading reputation, for all the critics admit that her voice and acting have seldom, if ever, been better than now.

Allow me to offer an explanation which I believe very nearly fits the facts:

Mme. Farrar is an artist, so possesses an emotional nature, together with a superabundance of temperament. In fact, she is so very emotional by nature, that she says emotion is her middle name. So it was not really strange, after the reception accorded our leading American prima donna, on her reappearance at the Metropolitan, where she had reserved so much in the way of appreciation for what she had accomplished on that same stage in the past, that, knowing that the fickle public had taken it upon itself to judge and condemn her for some impropriety, the next performance (which happened to be "Carmen") found her in no very placid or "artistic" mood, emotion being as remarked, such a factor in her makeup, and *Carmen* permitted her unusual opportunities to "emote all over the place," to use one of her own phrases.

Then, too, perhaps New Yorkers are only getting what they pay for. Mme. Farrar, I understand, received \$2,000 a performance in this city, whereas the Metropolitan contributes but a "paltry" \$1,400 on which to raise a family.

Very truly yours,
A CHICAGOAN.
Chicago, March 15, 1916.

Scores Farrar's Critics

To the Editor of MUSICAL AMERICA:

I am a regular reader of MUSICAL AMERICA and find it the best of all papers on matters musical, and particularly in the last two weeks I have enjoyed the fine descriptive and illustrative articles you print concerning Bayreuth. But I wish to refer particularly to the letter in your to-day's issue about Mme. Farrar. I was struck in the letter by the phrase "The very thing that Nordica did was to uplift." This reminded me that I had read of the use of this word by Mme. Farrar in a book called "Success in Music and How It Is Won," by Henry T. Finck. I would like to quote the paragraph where this word occurs, on page 187:

"To make Elizabeth great she must have that effulgent light. It was by that she conquered, saving the man she loved from every evil and from the swords of his enemies. My audience must feel that soul quality; must see it shining in the eyes, illuminating the face, else the rôle is perfectly meaningless."

[Continued on page 27]

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

When I raise my arm it must be something more than the gesture commanded by the score, and that something more must grip the audience so that with the uplift of the arm they get the spiritual uplift as well from the face."

The author adds: "After reading these remarks one is inclined to conclude that the main secret of Geraldine Farrar's success is brains. She is always individual, does things her own way, and knows why." Much criticism comes from not understanding a person, and through not having read enough reliable matter about them. For instance, reading a newspaper report like the one quoted by L. H. containing the expression: "I'm not trying to uplift humanity by music," and then taking such report for "gospel truth" is to believe what is contradicted by the very statement she has made herself. I have always felt that injustice is done where ignorance prevails.

I have not the honor of being personally acquainted with Mme. Farrar, but I have seen and heard her often since her first appearance at the Metropolitan in 1906 in opera and concert, and recently in movies. I have read much of her beautiful private life for nine years now and I have myself felt "uplifted" by all I have seen, heard and read about her. I cannot let the occasion go by without adding my defense of her as a great woman and a great artist to the many beautiful letters you have published about her. I have always considered she honored her country and was a credit to it. She has youth, beauty, grace, charm, a warm, sweet voice and an acting talent that makes you laugh in her comedy rôles and weep in her tragic ones. She has the glorious gift of being continually able to improve her rôles no matter how long she has played them. She never ages, but remains to-day the slim, sweet girl she was when I first saw her as *Juliet*. I am from the other side, but I consider that this country has every reason to be proud of her and to cherish her while her youth remains. I have often felt that her detractors will be very sorry some day that they have grieved her instead of making her feel happy over the appreciation of her countrymen as a reward for the self-sacrifice and hard work that is unavoidable in the life of a great artist. I think Miss Farrar is to ordinary women what an eagle is to ordinary birds.

W. A. W.
New York, March 4, 1916.

Dr. Grant to Mr. Shea

To the Editor of MUSICAL AMERICA:

In to-day's issue of MUSICAL AMERICA George E. Shea takes issue with my statement that Bizet died of a broken heart.

My authority for what I said is Mme. Bizet, the widow of the composer, whom I met on more than one occasion at the house of a mutual friend.

It may be of interest to your readers to know that Mme. Bizet was the daughter of Halévy (Heymann Levy), the composer of "La Juive" and collaborator with the scribe of the "Carmen" libretto. Halévy was also Bizet's teacher.

As to what Mr. Shea says about Calvè's one instance of sensationalism, being Irish I could go him one better. It's rather a Falstaffian story and might corrupt his youthful morals! Wait, George, until the girls are not around.

Yours sincerely,
P. J. GRANT.

A Suggestion for Mme. Barrientos
To the Editor of MUSICAL AMERICA:

Maria Barrientos has been re-engaged for next season at the Metropolitan. Your criticism of the management of that institution for presenting for her such things as "Sonnambula" and "Lucia" rather than some other works of that

school, and also for its failure to give Bizet's "Pearl Fishers" will heartily be agreed upon on all sides. Your suggestion that "Lakmé" be revived for her is a good one, but I have in mind another work which is well suited to the present purpose, and which no doubt would be interesting to hear, for, so far as I can learn, it has never been given at the Metropolitan. I refer to Gomez's "Guarany." This work contains several fine coloratura arias for the soprano, an admirable ballet in the third act and moments of intense dramatic action. Much of the opera is undeniably banal, but if there are any works of this school which are entirely free from this taint, I have yet to hear of them.

Yours truly,
HENRY S. GERTLE.
New York City, March 20, 1916.

Attending Musicales as a Social Duty
To the Editor of MUSICAL AMERICA:

The overexcitement, rush and superficiality of New York social life has a tendency to level all its happenings to an average standard of mediocrity. It substitutes quantity for quality. The New York lady has her day divided strictly into so many social functions. Being too many, these social affairs work on her nerves and become annoying duties. Music in such an atmosphere can neither be appreciated nor developed. So it comes that the New York *grande dame* gives more attention to her watch and to the thing she is going to do next, than to the thing she is actually attending.

Thus it happens that she places no more importance upon a Paderewski concert than upon an obligation as third vice-president of a "charity" ball or to meet her Boston friend at a five o'clock Plaza tea. But the difference in value between a concert of one of history's greatest pianists and an afternoon tea is, nevertheless, enormous. To listen to the self-expression of such a musical giant ought to be considered of such spiritual import, that it has the right to overshadow all other entertainments of that day. The rest of the day spent in contemplation over what one has heard would be a distinct gain.

The average person does not grasp what a shock it is to the supersensitive artist at the very moment when he is keyed up to pouring out the best of his soul in self-expression, to have an auditor leave the hall in the middle of a number. I have seen an artist stop short, not for the purpose of "giving a lesson" to the offender, but because his line of emotional expression has been abruptly broken by the adverse vibration caused by this action in the audience. Such a selfish action on the part of one person in the audience can spoil the artist's spiritual rapport with the whole public. The rest of his performance is necessarily perfunctory, even with the best intentions in the world on the artist's part.

Lieut. PERCY RICHARDS,
(*"The Man in White"*).
New York, Feb. 25, 1916.

Physician Tells Why Coughing Is Not Beneficial to Vocal Organ

To the Editor of MUSICAL AMERICA:

I wish to add my word to that of A. M. Parker, who decried coughing as a vocal exercise in the "Open Forum" of March 11. Coughing and scraping the throat do remove particles of mucus that fasten themselves to the walls of the airways, but like most other "necessary acts" become a fixed habit long after the necessity has disappeared. Increased secretion is not always due to "a cold," but is one of the evidences of voice fatigue. If the secretion contains a great deal of mucus it is very sticky, dries

quickly and forms crusts which are exceedingly difficult to remove. When the mucous membrane of the air tract changes in character, the secretion is always pathologic. This is not infrequently due to a germ, the *micrococcus catarrhalis*, which lives in the mucous glands and which is responsible among other germs for frequent "catching cold." This germ can only be destroyed by faithful local application of drugs and by vaccine therapy.

The relief afforded by coughing and scraping is only temporary, for secretion immediately forms again, and just so long as the mucous membrane is in an unhealthy condition this troublesome symptom will persist.

Very truly yours,
I. W. VOORHEES, M. D.
New York, March 15, 1916.

De Reszké and Sbriglia

To the Editor of MUSICAL AMERICA:

In Mephisto's Musings in to-day's issue of MUSICAL AMERICA he says that he believes that Sbriglia was simply one of those who suggested to Jean de Reszké that he become a tenor.

Will you allow me, a former pupil of both de Reszké and Sbriglia to say a word in favor of the dead maestro?

I have seen a photograph of Jean de Reszké on Sbriglia's piano in Paris with the following dedication:

"Mon cher Maître
Sbriglia.
à qui je dois ma voix
de ténor,
Jean de Reszké."

Unfortunately I have forgotten the date of the dedication. This photograph stood in the same place on that piano year in and year out.

I afterward studied with de Reszké and told him I had seen this photograph. He smiled uncomfortably and went on with the lesson.

He was teaching himself then, you see, and preferred to have any pupils who wanted to learn this method to study with him—besides, he could get 100 francs for half hour lessons and poor old Sbriglia got only 25 francs for the same work.

I deem it my duty to the dead maestro to let you know this. De Reszké was singing smaller baritone parts when Sbriglia discovered and made him. In fact, he had made up his mind to give up singing, when he met Sbriglia, who urged him to study.

Yours sincerely,
PHADIG AGO'N,
A Pupil of Them Both.
209 West 170th Street, New York,
March 18, 1916.

Mischa Elman Not Married

To the Editor of MUSICAL AMERICA:

I quote from an article appearing in the St. Louis Republic of March 12, referring to Mischa Elman and written by Homer Moore, music critic for the Republic:

"He brought his old father, mother and three sisters from Europe, and, with his wife and children, lived in state in one of the big New York hotels."

Will you kindly advise me when Mischa Elman was married, and to whom?

Thanking you now for the information, and, I may add, for the pleasure and instruction that your excellent periodical gives to its readers,

Sincerely,
A ST. LOUIS CONCERT-GOER.
St. Louis, March 13, 1916.

[Although Homer Moore is usually as accurate as he is interesting in his articles, the statement, as quoted above, is not in accord with the truth. Mischa Elman is still a bachelor.—Editor, MUSICAL AMERICA.]

Music in the Public Schools

To the Editor of MUSICAL AMERICA:

Please accept my sincere thanks for your assistance in making known to everyone interested Mrs. Freyberger's views upon music appreciation in the schoolroom. Your attitude toward school music is most helpful, and your influence is worth more than all else toward making American music possible—for

throughout the world national music had its beginning in the schoolroom.

The children and teachers are deeply indebted to you for all the encouragement you are giving in this great period of evolution in school music.

With best wishes,
Very sincerely yours,
CAROLINE V. SMITH.

State Normal School,
Winona, Minn., March 4, 1916.

Woman Once Conducted Sousa's Band

To the Editor of MUSICAL AMERICA:
I am a subscriber to your splendid journal.

In the issue of Feb. 26 (page 54) is an article referring to an occasion recently when Conductor John Philip Sousa yielded his baton to Charles Chaplin, the motion-picture comedian.

Thomas A. Wise, who introduced Chaplin, stated to the audience that the occasion "was the first time Sousa's Band had ever been led by anyone but Mr. Sousa or his regularly appointed assistants."

In this assertion Mr. Wise is mistaken, as Mr. Sousa himself would tell you upon inquiry. I myself enjoyed this distinctive honor, upon invitation from Mr. Sousa, in December, 1911. It was the occasion of one of the band's special concerts in the city of Grand Rapids, Mich., at which time I was director of music in the public schools of that city. I conducted the great band and 500 singers, whom I had specially trained for the occasion.

I was personally led by the gracious bandmaster himself to the conductor's stand, given his baton and conducted successfully both band and singers, to Mr. Sousa's evident satisfaction, as his treasured words of approval to me indicated and copy of his letter on inclosed leaflet proves.

Mr. Sousa and his manager, Mr. Clark, have spoken to many people of the success of that occasion and naturally it is a source of pride to me, and I could not refrain from making this fact known to you.

I had the pleasure of hearing Mr. Freund's famous lecture, "The Musical Independence of the United States," while attending Cornell (under Dr. Dann) last summer.

With best wishes for your own and the continued prosperity of MUSICAL AMERICA,

Yours very truly,
LOUISE M. BUTZ.
Farmington, Me., March 8, 1916.

Asks for Mme. Alda and Frank La Forge California Dates

To the Editor of MUSICAL AMERICA:

I note in your interesting paper, issue of Dec. 11, 1915, under the heading of "California to Hear Many Artists," that Mme. Alda and Mr. Frank La Forge are mentioned as giving recitals in March.

As I cannot find any notice in the San Francisco papers of concerts to be given in that city, I am afraid the tour has been cancelled.

Would you kindly advise me?

SUBSCRIBER.
Hayward, Cal., March 8, 1916.

[The Alda-La Forge concert dates in California during March were as follows: Los Angeles, March 14; Santa Barbara, March 16; Los Angeles, March 18; Redlands, March 20; San Francisco, March 21 and 22; Sacramento, March 23.—Editor MUSICAL AMERICA.]

Concerning Leschetizky

To the Editor of MUSICAL AMERICA:

In my communication on the Bohemian origin of Th. Leschetizky in the "Open Forum" of March 4, I purposely spelled the name of his father Frantisek Leschetizky, with an "s" (as in Sevcik), as that is the way it was spelled and is the correct way of writing the "sch" sound in Bohemian, that being another proof of his original nationality.

Kindly, therefore, insert this explanation and oblige,

LUDMILA VOJACEK-WETCHE.
New York, March 6, 1916.

Louise Homer as "Delilah"

To the Editor of MUSICAL AMERICA:

Your reviewer of the recent performance of "Samson and Delilah" is in error when he says "Louise Homer assumed the rôle of Delilah for the first time in America." I am sure of my ground, for I was the High Priest when she sang the part with Walter Damrosch's orchestra in Syracuse, N. Y., May 6, 1907.

FRANCIS ROGERS.

115 West Fifty-third Street,
New York City,
March 17, 1916.

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EMOTION OVERCOMES PIANIST IN CONCERT

**Worry About Illness of Husband
Halts Goodson's Encore
in Cincinnati**

CINCINNATI, OHIO, March 19.—Probably no one in the audience at the Friday afternoon Symphony concert of the recent series in Cincinnati understood why the encore, which Katharine Goodson played, jumped so suddenly from one key to another, and then came to an abrupt close on a single note quite unrelated in tonality to the composition. Mme. Goodson had just given a fine rendering of the Grieg Concerto in A Minor to a superb accompaniment by the Cincinnati Symphony Orchestra under the direction of Dr. Ernst Kunwald, and in consequence had received a tremendous ovation. After reappearing a number of times she finally seated herself at the piano to give the much coveted encore, a very charming and fantastic composition by her husband, Arthur Hinton, entitled "Fireflies."

It happened that Mr. Hinton was quite ill in New York with neuritis. While playing his composition Mme. Goodson was quite overcome at the idea of Mr. Hinton's being ill and alone so far away. Tears which blinded her rose to her eyes, hence the unpremeditated rush to the wings with the encore broken off in the middle. Only a moment, however, and Mme. Goodson recovered her composure. She returned to the stage and concluded her encore, this time one with no distressing associations, Schumann's "Nachtstück."

While in Cincinnati Mme. Goodson had a splendid opportunity of hearing the Cincinnati Symphony Orchestra and judging of its merits. Mme. Goodson appeared at rehearsal somewhat before her scheduled time, but seemed delighted to sit in the darkened auditorium and listen to the orchestra as it thundered out the "Prologue to a Tragedy" of Max Reger. Said Mme. Goodson: "I remained over a day in Detroit last winter to hear the Cincinnati Orchestra. I was pleased with its work on that occasion, but I find it immensely improved since then. Its tone is so warm and mellow and polished. This orchestra is really one of the great orchestras in the country. The Grieg concerto is the fourth one I have played with Dr. Kunwald, among them being a concerto of my husband's, Arthur Hinton. It was quite wonderful the way

TYMPANON PLAYED AT SYMPHONY CONCERT

Russian Orchestra Presents Novel
Instrument In Solo Feature
of Its Program

The Russian Symphony Society gave the last of its four subscription concerts of the season at Carnegie Hall on March 18. The feature of the concert was the first American appearance of Sacha

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Dr. Kunwald took hold of it. The score is a very complicated one and Dr. Kunwald had it only a few days, yet he read a marvelous accompaniment to it. Dr. Kunwald is not only a remarkable musician but also a fine accompanist, and the fact that he is a fine pianist himself and feels every note, gives his accompaniments peculiar sympathy and understanding.

A. K. H.

CONCERT NOVELTY IN HEBRIDES FOLK-SONGS

**Marjory Kennedy-Fraser and Daughter
Give Admirable Program of An-
cient Melodies**

A most interesting program of folk-songs of the Hebrides was given at Aeolian Hall, New York, on Thursday evening, March 16, by Marjory Kennedy-Fraser and her daughter, Patuffa. From a historical standpoint the recital was most valuable, as it disclosed an important addition to the wealth of folksong with which we are already familiar. The titles of the songs themselves are an indication as to their content and character. There were:

"Milking Croon," the "Churning Lilt," "An Island Tragedy," a "Humorous Labor Lilt" (The Bottachan), "The Sealwoman," "The Reaper's Song," "Cuchullan's Lament for His Son," "Sea Rapture Song," "Coll Nurse's Lilt," two Lowland Scot Songs, "Heeze Lie Lindsay" and "There's Nae Luck Aboot the House," and Hebridean Songs, "Death Croon," "The Sea-Gull of the Land-Under-Waves" and "The Lord of the Isles."

Mrs. Kennedy-Fraser's explanatory remarks, framed in the poetic language of her literary collaborator, Kenneth Macleod, were quite as delightful as the singing of the songs. Some of the numbers were sung in Gaelic, some in English, some to the accompaniment of the Gaelic harp. All were naive and of a primitive nature, the appeal being simple and direct. The spirit of the people seemed admirably reflected in the songs, which were charmingly interpreted by Mrs. Kennedy-Fraser and her daughter. Two of the songs were used as themes by Granville Bantock for his "Hebridean Symphony," which the Scottish Orchestra played both in Glasgow and Edinburgh. The work of both artists was keenly appreciated by the audience.

H. B.

**Lynchburg (Va.) Violinist Wins Added
Recital Laurels**

LYNCHBURG, VA., March 15.—Giving his annual Lynchburg recital at Hill City Hall, Winston Wilkinson, Lynchburg's young violinist, last night repeated the success he has been achieving this sea-

Votitchenko, playing the tympanon, an instrument resembling the Hungarian cembalo. Mr. Votitchenko played a "Russian Rhapsody," "Old Melodies of Little Russia" (selected with the help of Count Leo Tolstoy), a "Menuet" of Lulli, and "Douleur," an 1830 set of improvisations on old gypsy melodies. He was accompanied by the celesta and piano, played by Mabel Hughes.

Mr. Votitchenko played the interesting, historical instrument gracefully and with an evident love for it, but it is scarcely fitted to meet the demands of a large auditorium. It has a thin, wiry tone that tends to become monotonous, unless reinforced by the celesta or piano. The audience was well pleased with his performance and applauded enthusiastically.

The Symphony Society, under Modest Altschuler's baton, contributed two novelties to the program as well as Tchaikovsky's "Pathétique" Symphony. The novelties were Glazounoff's "Overture on Three Grecian Themes" and a "Fantasie in Four Tableaux" of Rachmaninoff. The Glazounoff number was colorful, skillfully scored, and well worth a hearing. The "Fantasie" was programmatic in nature. It is interesting, original music, adapted for orchestra, probably from piano numbers, by Modest Altschuler, who conducted it fondly. The "Easter Feast," an allegro maestoso, suggested the pealing of Easter chimes and had to be repeated.

H. B.

son before a representative audience of music-lovers. His accompaniments were well played by Nan Griffin. Rachel Walker, contralto, of Sweet Briar College, assisted with two pleasing songs.

J. T. B.

Marcia van Dresser Will Again Be Heard in Chicago Opera

Marcia van Dresser, soprano, of the Chicago Opera Company, who achieved such success with her singing of Wagner-

ian rôles, will be heard again with that opera company next season. Miss van Dresser will spend her summer in Maine, and is already engaged for a number of private concerts in Bar Harbor and Jersey coast towns. She has made a profound impression in her singing of German songs, and her manager is busily engaged arranging recitals for her concert tour, which will start early in October, and which will include the cities of New York, Boston, Philadelphia, Chicago, St. Louis and Cincinnati.

EMMA ROBERTS Contralto



MISS ROBERTS has been engaged to sing the contralto rôles in "ELIJAH" and "A TALE OF OLD JAPAN" at the CORNELL UNIVERSITY FESTIVAL, Ithaca, N. Y., April 26-7-8.

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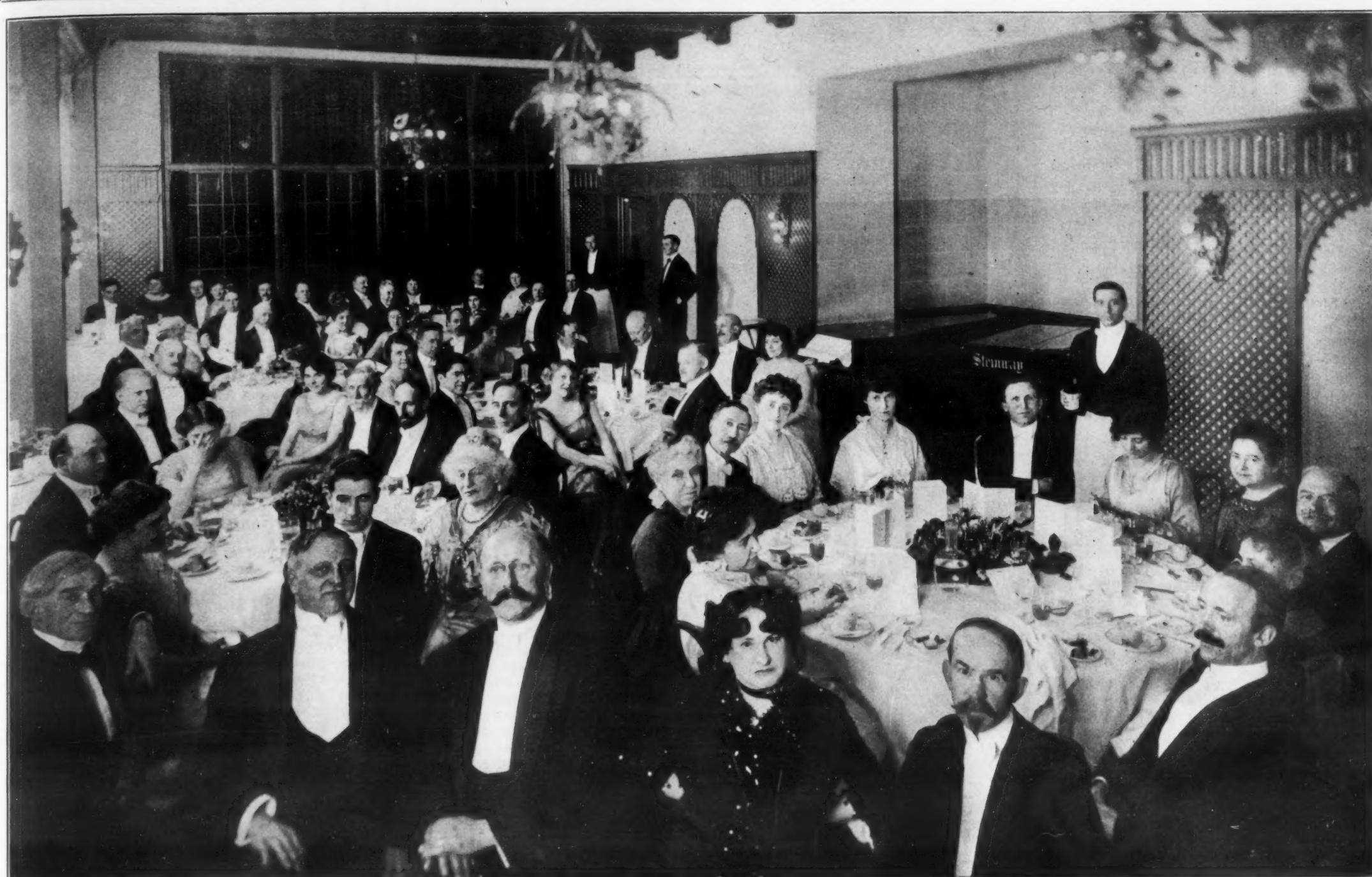
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NOTED MUSICIANS AT SAN FRANCISCO BANQUET



Scene at the "Ladies' Night" Dinner Given by the San Francisco Musicians' Club

SAN FRANCISCO, CAL., March 11.—The Musicians' Club, a social organization of men of the musical profession in the bay communities gave a "Ladies' Night" dinner Saturday evening, March 4, at the Bellevue Hotel, San Francisco. President Alexander Stewart presided, and a gathering of seventy members and guests enjoyed the evening.

An entertainment committee, with F. Dellepiane, chairman, and Julius Weber, George Stewart McManus and Redfern Mason as members, provided a program in which mirth and serious music were intermingled most successfully.

The dinner was in Italian style, and the courses were interspersed with popular Italian tunes, sung by the entire gathering. Following the dinner Elias Hecht and Gyula Ormay played an interesting old Sonata by Marcello, for flute and harpsichord. Louis Persinger, concertmaster of the San Francisco Symphony Orchestra, followed with a group of violin numbers, including a Melodie by Dvorak, which Mr. Persinger has arranged for violin; an old Waltz by Hummel, transcribed by Burmeister, and the Prelude and Allegro by Pugnani, which

Kreisler has made famous. The musical program was followed later by dancing.

Among the special guests of the evening were Alice Gentle, the opera singer; Alfred Hertz, conductor of the San Francisco Symphony Orchestra, and Nikolai Sokoloff, the new conductor of the Philharmonic Orchestra. Members and guests present at the dinner were:

Mr. and Mrs. Alexander Stewart, Josiah Zuro, May Mukle, Ella Atkinson, Mrs. Persinger, Miss Mason, Frederic M. Biggerstaff, Mrs. E. Artigues, Vincent Arrillaga, Bessie H. Beatty, Mr. and Mrs. Otto Fleissner, Mr. and Mrs. Henry Bretherick, Edgar L. Reinhold, Mrs. F. H. Payne, Nathan Landsberger, Mary Pasmore, Mr. and Mrs. Arthur Fickscher, Robert Tolme, Mr. and Mrs. F. Young, F. Dellepiane, Miss F. Sturtevant, Mr. and Mrs. J. R. Weber, W. E. Chamberlain, Capt.

and Mrs. Connor, A. L. Artigues, Miss S. L. Carruth, Roscoe Warren Lucy, Herbert Riley, Mrs. Mollie Flynn Gish, Nikolai Sokoloff, George Kruger, Pierre Douillet, George McManus, Gyula Ormay, Alice Gentle, Albert Elkus, Mrs. F. Dellepiane, Louis Persinger, Redfern Mason, Mr. and Mrs. A. W. Sias, Col. Robert Noble, Miss C. Arrillaga, William Carruth, Miss S. Jones, E. Hecht, Mrs. E. Reinhold, Mr. and Mrs. Samuel Savannah, Ashley Pettis, J. Haraden Pratt, Johannes C. Raith and Alfred Hertz.

RAISE \$10,000 FOR FRANCE'S MUSICIANS

Noted Stars Unite in Concert to Aid Those Made Destitute by War

About \$10,000 was realized for the French musicians of the Paris Conservatoire, made destitute by the war, in the concert at Carnegie Hall, New York, on March 15. There were more famous performers than are frequently gathered on one platform, the list comprising Ignace Paderewski, the Flonzaley Quartet, Lucien Muratore, the Trio de Lutèce, Sigis-

mond Stojowski and Ernest Schelling. Noted stars in the boxes were Lina Cavalieri, Margarete Matzenauer and Adamo Didur.

Artistically, it was a program of unusual worth, the offerings being as follows:

Tschaikowsky, Andante Funèbre (from Quartet, Op. 30), Messrs. Betti, Pochon, Ara and d'Archambeau. Messager, "Fortunio"; Massenet, Air from "Werther"; Mr. Muratore, Fauré, "Dolly," Trio for Flute, Harp and Cello; Couperin, "La Bandoline"; Couperin, "Le Carillon de Cythère"; Daquin, "Le Coucou"; Mr. Paderewski, Boccherini, Larghetto, for Quartet (Allegro con brio), Op. 33, No. 4; Messrs. Betti, Pochon, Ara and d'Archambeau. Saint-Saëns, Air from "Déjanire"; Old French, "Le Temps des Cerises"; Mistral, "Magali"; Mr. Muratore. Saint-Saëns, Variations for Two Pianos (on a Theme by Beethoven); Messrs. Schelling and Stojowski.

The hearers could not get enough of Paderewski's playing and he added several Chopin numbers as extras. The supremely beautiful singing of Mr. Muratore made one regret deeply that this master-singer is not heard in New York's operatic temple. With rare finesse and silvery purity of voice, he delivered his several offerings, adding encores after each group. The last of these was "La Marseillaise," the singing of which brought the hearers to their feet in the most thrilling moment of the evening. The eminent musicians of the Flonzaley and the Trio de Lutèce exhibited, respec-

tively, their perfect ensembles, and the two-piano playing of Messrs. Schelling and Stojowski was a delight.

The only element that marred the evening was the address of Frederick R. Coudert in behalf of the French musicians, which was about ten minutes too long.

K. S. C.

Soloists of Distinction in Fraternity Concert

Soloists of distinction participated in a program at the Psi Upsilon Club of New York City, Hotel Manhattan, on March 15. Lieut. Percy Richards, basso, known to Fifth Avenue as "the man in white," sang with excellent effect "Falk's Song" by Sjögren, and R. Trunk's "Gretost." From the ringing baritone of Albert Wiederhold were heard "Cato's Advice," by Huhn; "Noon and Night," by Hawley, and "Road to Mandalay," by Speaks, the singer in the latter being accompanied by twenty members of a local glee club. Jerome Uhl, baritone of the late Century Opera Company, gave able interpretation to "I Know a Lovely Garden," by d'Hardelot, and "Supposin'." John Barnes Wells, the distinguished tenor, sang Loomis's "Foggy Dew" and, with a world of sympathy, Hawley's "Rose Fable" and Harriet Ware's "Mammy Song." The chorus sang several college glees.

G. C. T.

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SAYS OUR GREAT NEED IS LOCAL OPERA

This Is Necessary, Points Out
Dr. Kunwald, if We Are to Equal Germany

CINCINNATI, OHIO, March 18.—What this country needs to establish its musical development on a basis comparable to that which obtains in Germany, according to Dr. Ernst Kunwald, the conductor of the Cincinnati Symphony Orchestra, is local opera. By this Dr. Kunwald does not necessarily mean municipal opera after the manner of German cities, but the development of many small operatic nuclei throughout the country. After developing the Cincinnati Symphony Orchestra in four years to a virtuoso organization, so that it justly ranks with the great orchestras of the country, Dr. Kunwald is anxious to lend his influence and support to such an operatic institution in the Queen City.

"Why has the standard which has already been developed in Europe not been attained?" asked Dr. Kunwald. "It seems to me it is because of the lack of genuine musical appreciation as it exemplifies itself in a knowledge and support of good opera. As far as oratorio and symphonic music is concerned, things are progressing splendidly from year to year. In almost every city of America choral societies, and in many cities good orchestras, are developed or being developed. But insofar as opera is concerned there is a deplorable difference between the two countries.

Conditions in Germany

"I do not believe that I am exaggerating when I say that Germany with her sixty millions of population and her territory, not much larger than some of the states of the Union, possesses at least 200 theaters in which opera is performed at least some time during the year. If I remember rightly there are between fifty and sixty good opera companies in Germany. If one considers that every one of these opera companies employs at least four female and six male singers one may have some estimate as to how many talented singers not only find an opportunity to make use of their gifts



Dr. Ernst Kunwald, Conductor, Cincinnati Symphony

but to earn a very comfortable and in some cases a very brilliant livelihood.

"It is said that this country is very young and that proportionately fewer singers are developed here than in Germany. However, in Cincinnati I have had occasion a number of times to try local singers, and I must confess that I am much surprised at the great wealth of vocal talent as well as of excellent training which I find here. There is every reason to believe that the same conditions prevail in other parts of the country.

"With all this abundance of fine material and after years and years of training, what becomes of all these gifted young singers? In Germany, after finishing their training, they find a host of eager agents and directors anxious to secure their services. After occupying for several years the more subordinate positions (provided they develop satisfactorily) they soon advance to one of the more important positions of the opera company. But in America if such young singers do not become members of one

of the two or three opera companies of the country (and even here almost always as understudies) they find themselves after years of laborious preparation with an absolute void ahead. If they do not care to become members of one of the many light opera companies which travel about the country, they become teachers or join the innumerable ranks of concert singers, usually with but the most limited opportunities of appearing before the public.

Our Spoiled Taste

"As neither lack of good voices nor of well-trained teachers is responsible for this deplorable condition, what is the cause? It may seem presumptuous for me, a stranger, to offer an explanation of this state of affairs, but perhaps my very position as a spectator enables me to understand the more clearly. I believe the cause of this lack of a general desire for local opera is that the incomparable standard of the few good opera companies of the country has spoiled the taste of the music-loving public. They think if they do not hear Caruso as *Rhadames*, Farrar as *Carmen*, they have not heard these operas. They prefer not to hear opera at all for a few years, and then spend a great deal of money for a few performances. They support a *stagione* of one of these companies in their own cities or attend Metropolitan performances during an occasional trip to New York City.

"How many operas can the average American hear during a lifetime by following this plan?

"I often wonder when I play excerpts from the Wagner operas at my popular concerts how much does the audience really understand when I play the music from the 'Walküre.' How many know who *Wotan* and *Brunnhilde* are and what the music is all about?

"In Germany there would be no one in such an audience who had not had an opportunity many times of listening to these operatic masterworks in his home city for a very moderate price.

"The repertory of every German opera company includes all the master works of Gluck, Mozart, Weber and Wagner, and many of the works of Auber, Gounod, Verdi, Boieldieu, Lortzing, Nicolai, Meyerbeer, Bizet, etc.

"Matters here are rather discouraging for the development of artists and for the education of the public as well. What is needed in America is the growth

of local opera, performed by young local singers, local orchestras, local choruses in every middle-sized city. This would soon result in a very different national musical consciousness from that which obtains in this country at present."

A. K. H.

CARRIE BRIDEWELL IN CONCERT

Contralto Delights Poughkeepsie as Soloist with Orpheus Club

POUGHKEEPSIE, N. Y., March 18.—One of the events of last month at the Vassar Institute was the concert by the Orpheus Society, with Mme. Carrie Bridewell, former member of the Metropolitan Opera Company, as soloist.

Mme. Bridewell's charming contralto voice was heard in an aria from "Alceste," which also served to show her exceptional dramatic gifts. A group of French and German songs won much applause, as did the beautiful "Angelus" of Arthur Foote. Walter Kiesewetter was an able accompanist.

Astrid Yden's Successful Appearances

Though Astrid Yden, the Swedish harpist, has been in this country but a few months, she is already creating a demand for her services and establishing her rightful claim upon the enthusiastic praises that have been bestowed upon her by the European press and public. Recent appearances have been made by Miss Yden at the Woman's Press Club of New York City and in recital at Concord, N. H. At the Press Club concert held at the Waldorf-Astoria in celebration of the club's annual Founder's Day, there were present about five hundred persons, with Hudson Maxim and Mrs. Gertrude Atherton among the guests of honor. The playing of Miss Yden was the feature of the afternoon and an official letter of appreciation from the club was sent to her following this appearance. At Concord, Miss Yden made a like impression on an audience that filled the hall to the doors.

The New York débüt of Elsa Kellner, American soprano, will take place at Aeolian Hall on Friday evening, March 31. Charles Gilbert Spross will be Miss Kellner's accompanist, and one of his songs, "I Know," will be included in the group of American compositions which Miss Kellner will present.

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Photo by Matzen, Chicago

Establishing Right Mental Contact with Audience Important to Singer

Every Artist Should Be His Own Psychologist, Says Belle Story

—Mental Telepathy Between Performer and Public—Soprano Whose Career Has Ranged from Concert Platform to Vaudeville and Musical Comedy and Back Again to Concerts

FROM the concert platform to light opera and vaudeville and back again to the concert field will be the record in the professional career of Belle Story, known in private life as Grace Leard, when she enters upon the tour which her manager, R. E. Johnston, is now booking for her. Miss Story is completing her engagement with the "Hip-Hip-Hooray" Company at the New York Hippodrome, where her solo and the duet she has sung at each performance with Orville Harrold have been among the leading features.

"Light opera and vaudeville furnish one of the best schools in the world for the concert singer," said Miss Story in discussing her plans with the MUSICAL AMERICA representative a few days ago. "In vaudeville one comes in contact with every sort of audience. It is an interesting fact that in one city on a vaudeville circuit there will be one audience, made up of what may be called the middle class, while the next will be composed almost entirely of society people. Appearing before such different classes and before mixed audiences gives the artist an opportunity of getting the proper perspective in her work."

"I am a firm believer in psychological effects upon audiences and I don't believe there is any place in the world where they are more susceptible to thought influences than in the light opera and vaudeville fields. Shortly after entering upon my work in vaudeville, where, by the way, I used to sing music of the highest class almost exclusively, I began to make a serious study of the effect of my own mental condition upon that of those who listened to me. At first, if the audience was not altogether responsive, I was inclined to lay the blame on my hearers and not on myself. I came to know, however, that the fault was usually mine. I was over-confident or lacked confidence in myself or in some one of my numbers. I found I could tell at once whether I had established the right mental relationship between myself and my audience."

Gauging Applause

"Every artist ought to learn early in her career to gauge properly the quality and quantity of applause. I would rather have five seconds of hearty, spontaneous



Belle Story, American coloratura soprano; above, as her own chauffeur (Photo, A peda Studio); left, a sketch of her by Florence Cooney, and, right, her latest portrait, (White, photo)

applause than twenty times that when it is of the worked-up variety."

"I always found that the better the class of music I used, the better my act went in vaudeville. I opened with a selection from 'Butterfly' and made an impression. I often used a little song at the close which ended in a short, crisp, staccato run. When it was finished there would be dead silence for several seconds and the first time I sang it I nearly had heart failure because I

stated impression. I often used a little song at the close which ended in a short, crisp, staccato run. When it was finished there would be dead silence for several seconds and the first time I sang it I nearly had heart failure because I

thought it was not a success; but it always satisfied the audience, no matter what its make-up."

"At no time have I had any desire to be an actress. Probably I couldn't be if I wanted to. The nearest I came to it was in 'Chin-Chin,' when I took the part of the Goddess of the Lamp. But even there I really had only to sing my songs."

Eager for Concert Work

"I do not say I would not care for an operatic career, if it were possible. That is a singer's highest goal, but I question whether I would care to make the sacrifices that might be necessary. We are all entitled to our share of happiness in life and we should not undertake tasks which lay so great a burden upon us that all that happiness is extracted. I look forward to concert work. It was in that field that I began my career and it is now time for me to return to it."

—

Miss Story is a typical American girl, born in Nebraska, and possessed of a coloratura soprano voice of striking caliber. She studied in this country, in Paris and Berlin and recently with Mme. Sembrich here in New York. Upon her return from Europe she did some concert work, which was interrupted by illness in her family. Later, when she returned to New York, she found herself almost literally thrust on to the vaudeville stage, where, after the first week, she was "headlined." She has all the qualities, such as personality, voice and musicianship, essential to success as a concert artist.

D. L. L.

not been often sung in such tragic circumstances."

A Kind Word from Seattle

To the Editor of MUSICAL AMERICA:
Inclosed please find check for your very excellent paper, which I cannot very well do without.

Most cordially,
CLARA BRADLEY-DAWSON.
Seattle, Wash., March 7, 1916.

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New York, March 25, 1916

EFFORTS AT BRITISH MUSIC

English composers, in their endeavor to be English, must be hard put to it when they resort for musical inspiration to "Pickwick" and the "Old Curiosity Shop," as was the case at a recent war emergency concert in London. We shall probably hear next that Sir Edward Elgar is setting "David Copperfield" to music. The worst of it is that one of the London critics called the first of the above mentioned works "Teutonized Pickwick."

The pathway to nationality in music, if that is what is sought, is scarcely to be found in the literature of a country. It is fatally easy to take a literary subject of local color and to apply to it the old, outworn musical formulæ of our grandfathers.

The true pathway to music is through music, and to musical art of an obvious national stamp, through the primitive forms of music peculiar to the nation in question. If some of the British composers would take a page from the notebook of Sir Arthur Sullivan they

would come off far better in rearing up a music with a national English tang to it. The debt of the great English comic opera composer to English folksong is scarcely yet recognized by the musical world, which has never thoroughly analyzed his achievement in giving to his nation music that was truly national, and withal supremely musical.

There has, in truth, been a good deal of dipping into English folksong on the part of British composers of late years, but the chief difficulty would seem to be that thus far no one of sufficient caliber has grappled with the matter and given out works of an artistic stature to command the world's attention. The composer who can do this is not the one who merely dresses up folk tunes in artistic garb, but must be the creator who takes up these folk suggestions, as Beethoven and Tschaikowsky did, and fuses them with the substance of his creative genius.

AMERICAN SONG COMPOSERS' ADVANCE

American songs are coming in for much notice these days—days so different from those in which the native American composer had to struggle desperately for any sort of a hearing.

In our issue of last week we find American songs featured in a number of articles. Out in Chicago Charles W. Clark is devoting himself to the advancement of the American song, concerning which he has very definite ideas. Charles Dalmorès, also in Chicago, had much to say in favor of songs by native composers. He went so far as to express some of his particular preferences. In Bryn Mawr, Mr. Bispham in a recital program sang "a splendid group of American songs." But a few years since, one would scarcely have encountered such an expression.

These and similar things to be found in any issue of MUSICAL AMERICA of the present time, show what a strong tide has set in for the lyrical writings of the American composer.

With all the talent which the country has manifested in this form—a form developed here more highly than any other—it may still be said that our country has not yet given forth its deepest heart in song. With all this activity and advance we may well suppose, however, that the lyrical genius of the country is preparing itself for such an eventuality. Possibly the national heart cannot be stirred sufficiently deeply except by an entrance upon a more stirring period of our country's history. There are plenty of indications that such a period lies closely before us.

"PARSIFAL" AS A WAR OPERA

Reports from Berlin to the New York papers state that the celebrated "all-night life" of that city's gayer quarters has entirely vanished, that the theaters, however, are crowded, and that "Parsifal" is the dominant feature at the opera. Not even a two weeks' consecutive run of that "Consecrated Festival Stage Play" in December served to exhaust the demand for seats. This mood in Berlin is said to have wholly replaced the earlier one of the famous "Hymn of Hate."

The psychology of the circumstance is curious and interesting, especially as it is observed in Berlin, the chief center of the Prussian influence, which is commonly regarded as wholly aggressive. But Berlin is a large city, and possibly it is not the distinctively Prussian element which is attending the "Parsifal" performances.

A New York press correspondent on the spot lays the transformation of Berlin in the above respect to a chastened condition resulting from the experiences of the war. This is obvious enough, as such a condition would not exist except for the war; but it is a little difficult to understand just why "Parsifal," a Christian drama of pity and love, should hold, or even be allowed by the authorities to hold the attention of the German capital at this juncture, a capital famed both for military force and a renaissance of neo-paganism.

"Parsifal" certainly does not represent the spirit with which any nation would fortify itself to march forth to victories on the field of war. The spirit of victory in the individual moral life, on the other hand, it does most decidedly represent. But war emotions, at least such as find a form of general public expression, are mass emotions and not individual.

One is compelled to feel that Berlin listens just now to "Parsifal" for no other reason than it is a solemn opera, fitting for a solemn time.

Or is that sentiment undergoing a change?

Its Only Rival

To the Editor of MUSICAL AMERICA:

My only objection to your paper is that I take too much time to read it. Later it goes to the library of the Buffalo Seminary, and the librarian reports that its only rival in popularity with the girls is the *Scientific American*.

AGNES MYNTER.

Buffalo, N. Y., March 15, 1916.

PERSONALITIES



Photo by Press Illustrating Service, N. Y.

Anna Fitziu as Doll Collector

Anna Fitziu, the soprano, is another of the Metropolitan Opera artists who appear to advantage in their "at home" environment, and who have been reproduced in such a setting through the medium of MUSICAL AMERICA. In the above photograph Miss Fitziu is seen in the midst of her fantastic collection of dolls, in which we see representation of "favors" from a recent party at the Biltmore.

Bispham—David Bispham sang a group of songs as part of the program of the testimonial to William Winter, the veteran dramatic critic, at the Century Theater, New York, on March 14.

Sousa—Imitations of John Philip Sousa have been popular the world over, and it is said that the man who started their vogue eighteen years ago was Walter Jones, prominent actor in musical comedy.

Schulz—Leo Schulz, cellist of the New York Philharmonic Society, bears rather a strong resemblance to William J. Bryan and has frequently been mistaken for the former Secretary of State on the orchestra's tours.

Varese—Edgar Varese, a composer of the ultra-modern school, who recently arrived in New York from France, is planning a tour in which he will conduct an orchestra, playing many of his own works, with Lina Dilson, Belgian singer, as soloist.

Hutcheson—Ernest Hutcheson's appearance in Baltimore with the recently organized Baltimore Symphony Orchestra was the occasion of a new local record for seat sales. The entire house for the concert at which the pianist will appear with the orchestra on April 14 was sold out within two hours of the time the box office opened.

Lund—Charlotte Lund will include in her coming New York recital a Florent Schmitt composition, "Les Barques," which was dedicated to Mme. Lund by the composer when the former left Paris for America. Admirers of Schmitt compositions will hardly be given another opportunity to hear new offerings from the composer's genius this year, as he is in service in the trenches.

Amato—Apropos of the Shakespearian Tercentenary, Pasquale Amato counts Verdi's opera "Falstaff" among his greatest successes. It was to sing Falstaff in this opera that the celebrated baritone was called to Busseto, Italy, at the time of the centennial celebration of Verdi's birth. After the last performance, attended by the Royal Family of Italy, Boito, the librettist, accompanied Amato and Toscanini to Milan. "If Verdi had been alive," said he, "your singing of Falstaff would have given him an added joy in living." It was in this opera, also, that Mr. Amato made his conspicuous success in Buenos Ayres three years ago.

Pollak—Egon Pollak, the Wagnerian conductor of the Chicago Opera Company, is a great admirer of American voices, but thinks we are wasteful of our wealth of material. "New York as a city has no interest in the arts, nor does it recognize the talent running wild upon its streets as an asset with a definite value," said Mr. Pollak in an *Evening Mail* interview. "In a democracy I fear there will always be a quarrel as to whether music is a necessity or a luxury. You have wonderful musical material here. Never have I heard such splendid voices as Americans have. In every German city there are American singers of note. And in New York I hear them on every side. Such material you have, going to waste!"



—Photo by Arnold Genthe

JOHN McCORMACK

POINT and COUNTERPOINT

EVIDENTLY New York has no monopoly on the supply of musical misinformation. Prudence Simpson Dresser tells us that at the recent Kreisler recital in Nashville, during the performance of one of the many encores, a woman turned to her and with much enthusiasm exclaimed:

"He is playing 'America, I Love You,' isn't he?"

"No, madam," answered Mrs. Dresser, "that is a Brahms Hungarian Dance."

"Well," replied the other, grudgingly, "Brahms must have taken it from 'America, I Love You.'"

* * *

Charlie Chaplin was introduced to Caruso the other night, says *Reel Life*.

"Ah! Ze Caruso of ze cinema, I greet you," exclaimed Caruso with his characteristic modesty.

Chaplin hesitated only a second, advancing smiling and with outstretched hand:

"Delighted—the Chaplin of the opera, I congratulate you."

* * *

The music critics were congregated at the standees' rail discussing the fact that an opera singer had written to all of the critics and informed them that she was to sing a certain rôle for the first time that evening. One confessed that he had answered the note, and was asked what was his reply. Said he:

"I wired: 'Thanks for the warning.'"

* * *

"Father," asked the young girl, "the piano is really my own, isn't it?"

"Why yes, my dear."

"And when I marry I can take it with me, can't I?"

"Certainly, my dear," replied her ather; "but don't mention that to any of your suitors; it might injure your chances."

* * *

W. B. Chase quotes in the New York *Evening Sun* some choice specimens of "Shakespearean" English from the translation of "The Taming of the Shrew" in the Metropolitan's official opera book. He says:

The casual reader may cull such flowers of post-Elizabethan speech as "the almighty dollar," a phrase of Petruchio's, or "you are liar" from the same lips, apropos of Katherine, his affianced wife, while Papa Baptista at their delayed wedding sententiously remarks, "Nothing doing," and when the bride-room comes at last the chorus of servants give utterance to one shining gem of all, "We've got to shake a leg." But the hero, hidden to await his wedding breakfast, cuts it out with a "Not on your life," to which a harassed father-in-law vainly retorts, "I'll not stand for this." Neither would Shakespeare.

* * *

Untamed is the riot of color in the Metropolitan's stage settings for "The Taming of the Shrew," as described in *Own Topics*:

Copper-plated clouds repose in skies of jeckitt's blue. The lion of magenta lies down with the lamb of heliotrope. Righteousness and peace have kissed each other in the shape of emerald green and Tyrian purple. Old-fashioned mixtures of last season's crushed mud and pasteurized cream have been scrupulously avoided, and the veil of yesterday's mysterious atmosphere has been pushed aside.

Can it be that the much discussed repression of the Metropolitan orchestra by Artur Bodanzky in favor of the singers is becoming a boomerang? At a dress rehearsal of "The Taming of the Shrew," Otto Goritz missed one of his cues, wherefore he was called to the front of the stage and was asked "Why?" The baritone replied:

"But, Herr Kappelmeister, I could not hear the orchestra!"

* * *

LONDON, March 17.—The British government is to prohibit the importation of several articles which come under the general heading of luxuries. Musical instruments are included in the list.

Luxuries, eh! That all depends upon whether it's a divinely played violin or a tortured cornet. There's a player of the latter in our apartment house, and the sounds which he emits are not regarded by us as a luxury, but as a necessary evil. The British government ought to amend its order—a lacerated fiddle or a tormented trombone might drive even a "slacker" away to war.

* * *

Alice—"How long did you sing in the choir?"

May—"Until they found out who was making all the noise, then I had to get out."

* * *

Eugene Woodhams, Dean of Music at the State Normal School, Valley City, N. D., gives us the following anecdote:

While conducting a summer school a few seasons ago, Mr. Woodhams was visited one morning by a well-known Spanish opera tenor, whose use of the English was somewhat limited. The pupil of the moment was singing Mary Turner Salter's "Dandelion." At the close of the song, Mr. Woodhams asked for comment from the distinguished visitor, who said:

"The voice is beautiful—and light—yes. But about the Lion—the Lion is a g-r-r-r-r-eat beast—and a Dandy Lion—a dandy lion—would be e-e-nor-r-mous."

* * *

Diggs—My wife is a wonderful singer; why, I have known her to hold her audience for hours.

Riggs—Get out!

Diggs—After which she would lay it in the cradle and rock it to sleep.

* * *

"That woman at the concert had a voice like a saw-mill."

"I wouldn't say that."

"Why?"

"I've been in the lumber business—a saw-mill doesn't sound quite so bad as that."

* * *

"Making any progress toward getting acquainted with those fashionable people next door?"

"Just a little. Their cat invited our cat over to a musicale last night."—About Town.

* * *

"They call her the human graphophone."

"Because she buzzes a bit?"

"No, on account of the airs she puts on."—*Kansas City Journal*.

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N. Y. Tribune, Jan. 12, 1916:

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From a recital program we glean this translation of Loewe's "Niemand hat's geseh'n":

NOTE.—As the young girl met her lover on the stairs, they embraced and kissed many times, and she felt happy that no one saw at all. When she entered the parlor where there were many guests, she had fears that her red lips x x x x and blushing cheeks would betray her, but no one saw at all. However, soon she entered the garden where she found the birds singing so happily and the flowers blooming so wonderfully, she knew that they had seen it all.

"What's the meaning of those x's?" we remarked.

"Those are the kisses," said the sentimental stenographer.

DUFUAULT TO AUSTRALIA

Popular Tenor Leaves for a Concert Tour in Antipodes

Paul Dufault, the popular concert tenor, left New York on March 23 for San Francisco, from which port he will sail on the 29th for Australia to remain six or eight months.

Mr. Dufault will give a series of concerts in Australasia under the management of Frederic Shipman. Readers of MUSICAL AMERICA will recall that Mr. Dufault has on various occasions toured through the antipodes, and that his popularity in that section is equalled by few of the great singers of the day. One of the features of his concert tours there in the past has been his propaganda for American songs; in fact, many songs by American composers which have gained wide popularity in Australia were introduced there by this tenor.

T. TERTIUS NOBLE and DORA BECKER in Joint Recital

Among the interesting musical events of the Lenten period at St. Thomas' Church, was the joint recital of Mme. Dora Becker, violinist, and T. Tertius Noble, organist, on Sunday evening, March 19. Mme. Becker's art was displayed in her artistic interpretation of the Largo and Allegro from the Tartini Sonata in G Minor, and compositions by Cecil Burleigh, Thomé and Saint-Saëns. The Grieg "Funeral March," two compositions by Wolstenholme and the Jadasson "Lento" showed the sterling qualities of Mr. Noble's musicianship.

KROEGER CONDUCTS HIS MUSIC IN KANSAS CITY

Feature of Carl Busch Program—Charles W. Clark and Spalding Heard with Great Pleasure

KANSAS CITY, Mo., March 15.—Albert Spalding, violinist, was heard for the first time here on Friday afternoon in the Shubert Theater, in the fourth concert of the Myrtle Irene Mitchell series. No greater enthusiasm has been shown this season than was displayed by the audience. Mr. Spalding played three encores at the close and then his delighted hearers were loath to let him go. André Benoit added much by his musically accomplished.

Jean Sibelius's splendid Symphony in E Minor was played by the Kansas City Symphony Orchestra on Tuesday afternoon. Its spirit was finely brought out by Carl Busch, conductor.

Ernest R. Kroeger of St. Louis appeared as guest conductor of his own composition, "Thanatopsis." This is a work full of rich passages portraying the solitary philosopher meditating upon the various aspects of death. Mr. Kroeger has used the different voices of the orchestra to good advantage and the composition is a most interesting one. Charles W. Clark, baritone, was accorded a hearty reception.

Victor Lyon, a precocious boy pianist of twelve years, was presented in recital on Friday night by his instructor, Gertrude Concannon. He displayed considerable talent, remarkable technique and a fine memory.

Edward Kreiser played his 206th organ recital on Sunday afternoon in the Independence Boulevard Christian Church. He was assisted by Florence Halliday, contralto; Raymond Havens, basso, and Harry Cooper, pianist.

M. R. M.

Ray of Sunshine in the Studio

To the Editor of MUSICAL AMERICA:

Your paper is like a ray of sunshine coming into a musician's studio and I would be lost without it.

J. TRUMAN WOLCOTT.
Royal Oak, Mich., March 16, 1916.

URGES CONCERTS IN SUNDAY TABERNACLE

Asks That Baltimore Orchestra Play in Evangelist's Hall—Local Programs

BALTIMORE, MD., March 17.—That the Baltimore Municipal Orchestra is rapidly becoming a factor in musical circles here is shown by the appeal that has been voiced in the daily press by Henry L. Mencken, who asks that the work of this new organization be made still more influential by having a short series of popular concerts in the big tabernacle where Billy Sunday is now holding a religious revival. It has been proposed that this large auditorium be used for two concerts, one in April and the other in May, the charge of admission in all probability being 10 cents for all seats, on the "first come, first served" basis.

Mayor James H. Preston, who has inaugurated the idea of municipal concerts, feels that something should be done to meet the great public demand for seats at the coming third symphony concert of the new orchestra. And as the sale of seats for the performance closed after two hours, it is evident that many will have to miss hearing this performance. But the proposed two popular concerts which are to be given at the tabernacle would give opportunity for the general public to enjoy the orchestra. The seating capacity of the tabernacle is about 18,000.

The last concert of the current series was given by the Boston Symphony Orchestra, Dr. Karl Muck conductor, at the Lyric on March 15 before one of the largest audiences which have ever patronized this organization. The soloist was Geraldine Farrar, and Baltimore heard the Richard Strauss "Don Quixote" for the first time. Mme. Farrar, in "Elsa's Dream" and an aria from "Damnation de Faust," gave ample demonstration of her individuality of style, and the audience responded with an ovation. Dr. Muck read the D Major Symphony of Beethoven with refinement of outline and repose. In the colossal variations of Strauss the orchestra displayed its splendid skill, Messrs. Warnke and Ferir gaining much applause. The "Tannhäuser" Overture was given in rather languid mood.

A concert for the benefit of the Polish war sufferers was given on March 16 at Albaugh's Lyceum Theater. The program was supplied by Marta Cunningham, soprano, and Emmanuel Wad, pianist. As the concert was under the auspices of Countess Louise Ledochowska, who before her marriage was Louise Warfield, daughter of the former governor of Maryland, Edwin Warfield, the affair was one of social brilliance. Miss Cunningham is the daughter of the late Col. A. B. Cunningham of Baltimore, and on this occasion was heard for the first time locally, having but recently returned from Europe, where her reputation as a singer has been established. In a group of old Italian arias, and with a brace of English and French songs, Miss Cunningham made known her art to the fashionable audience. Appreciation of her efforts was voiced with much applause and with many floral contribu-

tions. Emmanuel Wad's work added new admirers to his list. Benjamin Koplowitz supplied artistic accompaniments to Miss Cunningham's songs.

The eighteenth Peabody recital on March 17 marked the first local appearance of Povla Frisch. This singer won her way to the hearts of the big audience with her manifestation of vocal art. In a program that held many examples of French songs and *Lieder*, Mme. Frisch gave the fullest evidence of vocal achievements, singing with utmost brilliance and again with the most delicate half-voice effects, and throughout with a fine appreciation for dramatic interpretation. Jean Verd, who was the accompanist, came in for a share of the applause.

F. C. B.

CONCERT TOURS DEFERRED

Mary Garden and Ysaye Prevented from Coming Here by Submarine Dangers

R. E. Johnston, the New York concert manager, received a cablegram on March 14 from Mary Garden, saying, "Sailing very unwise at present time." Mr. Johnston had been informed in January that the singer would come to America from France this month and had arranged for numerous engagements for her.

Submarine dangers are also responsible for the decision of Eugen Ysaye, the violinist, not to come to America at this time. Ysaye cabled Mr. Johnston on March 15, "Crossing dangerous; suspend engagements." The famous Belgian was to have come to this country principally to make phonographic records and incidentally to play ten or twelve concerts in April and May. Mr. Johnston had booked him in a number of cities.

Two Notable Concerts by People's Institute of Brooklyn

Under the auspices of the People's Institute of Brooklyn two important programs were given on March 12. In the afternoon at the Manual Training High School the Elso Fischer String Quartet, assisted by Helen Hipkins-Fischer, soprano, presented an enjoyable program. On it were Rubinstein's "Music of the Spheres," Smetana's Quartet in E Minor, "The Mill," by Raff, and Haydn's Quartet in C Minor. Mrs. Hipkins-Fischer was accompanied by Emil Breitenfeld. From the Metropolitan Opera Company Florence Mulford, contralto, came to the Commercial High School in the evening and there pleased her hearers with Handel's "O, Had I Jubal's Lyre," "My Heart Ever Faithful," by Bach, and compositions of Dvorak, Tschaikowsky, Wagner, Bizet, Liszt, Brahms, Strauss and Hildach.

G. C. T.

Arthur Newstead in First Boston Recital

BOSTON, March 18.—Arthur Newstead, the young English pianist, and a faculty member of the Peabody Conservatory of Music in Baltimore, gave his first Boston recital in Jordan Hall on Wednesday evening. Mr. Newstead's program was made up of works by Arensky, Beethoven, César Franck, Chopin, Rachmaninoff, Rubinstein and Schumann. His playing was conspicuous for its virility and brilliance. He possesses a fluent technique. His playing of the César Franck Prelude Fugue and Variations and Schumann's Fantasie in C Minor was particularly praiseworthy. Mr. Newstead should guard a tendency to over-pedal, which, on this occasion, clouded some of his playing. Despite a raging blizzard, there was a fair-sized audience that applauded the pianist enthusiastically. W. H. L.

ATLANTA AGAIN HAS ITS OWN ORCHESTRA

W. W. Leffingwell Conductor of Organization—Two Local Concerts

ATLANTA, GA., March 20.—The organization of a large symphony orchestra, the only one Atlanta has had since the Atlanta Symphony Orchestra was disbanded about a year ago, has been perfected under the direction of W. W. Leffingwell.

The orchestra will make its début this week at the city auditorium in a concert for the benefit of the Associated Charities. It is known as the Southern University Orchestra and is composed of local musicians of long experience and marked talent. Its organization will be continued so long as the patronage warrants it.

Halfdan Jebe, violinist, and Mme. Emma van de Zande, two artists who

have proven an addition to Atlanta musical circles, gave a concert last week under the auspices of the Unitarian Church.

The only request number for last Sunday's free organ recital by City Organist Charles A. Sheldon, Jr., was "My Old Kentucky Home." The other numbers selected by Mr. Sheldon were:

John E. West, "Allegro Maestoso"; Haydn Wood, "Slumber Song"; J. E. W. Lord, Organ Fantasia; Raff's "Cavatina," Widor's "Toccata" and William Faulkes, Overture.

L. K. S.

Mme. Hassler-Fox to Give Recital in New York

Mme. Regina Hassler-Fox will give her New York recital on Thursday afternoon, April 6, in Aeolian Hall. The contralto, assisted at the piano by Richard Epstein, will sing airs in Italian and French by Handel and Gluck, and groups of classic and modern songs in French, German and English.

The students of Harvard are organizing a band to co-operate with the Harvard regiment and assist in drills.

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TO SING AGAIN IN MAHLER'S "EIGHTH"

Adelaide Fischer Re-engaged for April Performances in Philadelphia

OWING to her success in the part of *Mater Gloriosa* in the recent production by the Philadelphia Orchestra of Gustav Mahler's Eighth Symphony, Adelaide Fischer, the soprano, has been re-engaged by that organization to sing the rôle again on April 3, 4 and 5 in Philadelphia previous to its production in New York at the Metropolitan Opera House on April 9.

While in Philadelphia last week, Miss Fischer appeared with much success in "The Messiah" at All Saints' Church, and on Sunday afternoon of that week was invited by John Wanamaker to sing before his Sunday School there.

Miss Fischer recently was called upon to appear on very short notice as soloist with the Russian Symphony Orchestra in New York when on the day of the performance she was notified that she was to take the place of Lina Cavalieri on the occasion of the orchestra's last New York concert. Miss Fischer sang the same program that had been prepared for Mme. Cavalieri, consisting of a group of songs in English, Tschaikowsky's "Les Larmes" and the "Depuis le jour" from Charpentier's "Louise."

On March 12 Miss Fischer was heard with great success as soprano soloist in



Adelaide Fischer, Popular American Soprano

"The Messiah" at All Saints' Church, Brooklyn, and has been booked by her managers, Winton and Livingston, to appear during the month of August at Chautauqua, N. Y.

opportunity to watch the hand position, finger action and so on of both. There was tumultuous enthusiasm, not always reserved till the proper moment.

The program consisted of "requests." Doubtless those who made them wanted a general encore of last year's numbers, for they were exactly the same. MUSICAL AMERICA entered requests on at least two occasions since Messrs. Bauer and Gabrilowitsch first appeared in harness together for Grieg's intoxicating "Symphonic Dances," but the pianists failed to honor them with their august attention when they put this program together. Well, may some more intrepid explorers make this profitable discovery! Saturday's audience heard Schumann's "Andante and Variations," Op. 46, an agreeable but not a great work; Reinecke's purring "Impromptu," on a theme from Schumann's "Manfred"; Mozart's D Major Sonata; Saint-Säens' Variations on a Theme from Beethoven's Sonata, Op. 31, No. 3; some Arensky bits, and Chabrier's "Spanish Rhapsody."

What was written of their performance last season might be reapplied verbatim to the present instance. The cooperation delighted in its smoothness, in the amazing community of musical feeling it disclosed, in the perfectly maintained balance. It would have been difficult to tell with the eyes shut whether Mr. Bauer or Mr. Gabrilowitsch played this or that phrase, so thoroughly did the pianists merge their strongly individualized personalities to a common end.

The finest playing of the afternoon—and the most enjoyable episode in a purely musical light—came with the splendid variations of Saint-Säens, in which the French composer affords a stunning demonstration of the versatility of his musicianship and his skill in sporting a musical garb of purest classicism. After this work the artist, seated at one piano, played a Brahms' Hungarian dance with evident relish. Later came other encores. H. F. P.

ETHELYNDE SMITH IN RECITAL IN PORTLAND

Maine Audience Applauds Program of American Songs—Miss Leginska in Chapman Concert

PORTLAND, ME., March 13.—Ethelynde Smith gave a song recital on Friday evening, March 10. The interesting program consisted entirely of songs by American composers. Three groups were



Ethelynde Smith, Soprano (on the Right), and Fay Foster, the Composer, in Portland, Me.

by Fay Foster, who played the accompaniments herself most delightfully. Her songs have character and perhaps the most enjoyable at first hearing were "Spinning Wheel Song," "The Call of the Trail" and "Dress Parade."

Miss Smith is gaining a wide reputation and was at her best. She received warm applause from her home town, and sang a difficult program most acceptably. Miss Mary Seiders was her accompanist and did most excellent work.

William R. Chapman gave a concert on March 6 with Ethel Leginska, pianist, and the Criterion Male Quartet of New York. The Portland section of the Festival Chorus also sang some numbers. The program was much enjoyed by a large audience.

At the municipal organ recital on March 9, the Portland Men's Singing Club assisted the organist, Will C. Macfarlane. It is always a popular night when they sing and this was no exception. There was a large and enthusiastic audience. Frederic Kennedy, tenor, and Harry F. Merrill, bass, were the soloists.

A. B.

Eleanore Cochrane to Be Soloist with Philharmonic Society

Eleanore Cochrane, the young American soprano, has been engaged by Josef Stransky, as soloist for the spring tour of the Philharmonic Society of New York, which will give music lovers in many cities an opportunity to hear another gifted addition to the ranks of American singers.

PIANO MASTERS IN A JOINT RECITAL

Bauer and Gabrilowitsch Cooperate in Performance of Many Beauties

The success of the two-piano recital which Harold Bauer and Ossip Gabrilowitsch gave in Aeolian Hall, New York, toward the end of last season led one confidently to expect quite an outbreak of joint affairs by others this year, as well as several repetitions by the two artists who had threatened to start a fashion. But nothing of the sort materialized outside of one performance by two players of modest pretensions. Pianists are not yet satisfied to swallow their glory in half-portions. And both Messrs. Bauer and Gabrilowitsch have had their hands full of other work. It so turned out that their leisure served them last week, and on Saturday afternoon they co-operated in the same manner as the previous year. Aeolian Hall was packed, both as to auditorium and stage.

During the first part Mr. Gabrilowitsch played first piano; then the two changed places, so that those vitally interested in that sort of thing had full



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THE ART SUPPLEMENT
JOHN McCORMACK

"IT has been my experience that no individual has ever won a great popular success and maintained it year after year unless he has something of real value to give to the public." Thus commented a prominent music critic in discussing the remarkable popularity of John McCormack. McCormack himself puts the thought in a more crystallized form: "The artist must keep ahead of himself."

McCormack's concert at Carnegie Hall last Sunday was his seventh of the season in New York. The entire house was sold out more than a week in advance. Why? Because the people who wanted to hear him again were aware that he would give them at this concert something he hadn't given them before—that he would present a new phase of his art.

At each of his concerts he has given a different program. In each of his programs he has included a number of songs that he has "discovered," and he gives them to the world in the belief that in them the world will find something which will be valued not because he sings it, but because of its intrinsic worth.

"If McCormack sings it, it's made," is a remark that has been uttered by song composers. But McCormack doesn't sing it unless it's the kind of song that measures up to his ideals. It has been said that no singer since Patti has done so much to popularize music as John McCormack, and with equal truth it can be asserted that no singer has done more than McCormack to introduce and popularize new and unknown songs of real value.

Nature gave him his gift of song, and he repaid her generosity by devoting all his energies to the improvement of the gift. He did not confine himself to a musical education after he had obtained a smattering of school knowledge. As a student at college he applied himself so well to his general studies that he was graduated at the head of his class.

In Milan, under his beloved master, Sabattini, only recently passed away, he acquired the specialized knowledge of music which enabled him to develop his mastery of the art of song.

"Giovanni is my favorite pupil," the master was fond of saying. "I always hold him up as an example of correctness for my other pupils to copy." But there were other things in the mind of Giovanni, to us more familiar as John, than the cultivation of his voice. He had a broader mission than to be a singer and nothing else. He delved into the rich mine of Irish folk lore and brought to light sparkling lyric gems, and he dis-

covered forgotten melodies. He associated himself with kindred spirits who composed music for the old lyrics and lyrics for the old music and thus was instrumental in gaining fresh laurels for the minstrelsy of his native land.

McCormack has also given to America, the land of his greatest triumphs as a singer, a generous share of his zeal for discovery. It is a rare thing if any of his programs fails to include a group of American songs. If a song pleases him he accepts it, no matter from what source it may come. And if it pleases him it rarely fails to please the public. His special delight is to bring out something new.

When Enrique Granados, the Spanish

SYRACUSE ORCHESTRA IN ITS CONCLUDING CONCERT

Large Public Interest Manifested in Series—Apollo Club in Excellent Choral Concert

SYRACUSE, N. Y., March 17.—The last of the series of Sunday afternoon concerts by the Syracuse Symphony Orchestra was one of merit. Morton Adkins, baritone, and Victor Miller, pianist, were the soloists. Kendal D. V. Peck, the president, is satisfied that the public has shown a decided interest in these concerts.

The Apollo Club, Harry L. Vibbard, director, again showed its worth at its concert this week. This male chorus, composed of all the best singers in the city, has possibilities beyond anything it has yet attempted. Its tone quality, nuances of expression and musicianship are always evident. Ralph Stilwell and John Ray, baritones, each sang solos in an effective manner. Louise Bodtke, soprano, a student at the College of Fine Arts and pupil of Belle Brewster, sang well in a group of songs, which included "Wild Geese," Rogers; "Broken Vase," Arensky, and "Spring," Hildach.

The Salon Musicale was entertained this week by Mrs. Douglas Morgan, assisted by Mrs. I. Peace Hazard. The program was arranged by Sally Hazard Knapp and the subject was "Goyescas," the Spanish opera by Granados. Mrs. William Cornell Blanding read the libretto and gave her impressions of the first performance. The three scenes were played by members of the club and the "Nightingale" aria was sung by Mrs. Louis Stoltz. Cordelia Jannaris sang excerpts from the first act. It was an excellent program in every particular.

Fritz Kreisler played here Wednesday evening before the largest audience of the season, seats being sold on the stage.

composer, came to New York last fall, McCormack was one of the first singers whom he made acquainted with his compositions. One of them was on the program at Carnegie Hall last Sunday, "The Goddess in the Garden."

McCormack's recent triumph in Chicago, in "Don Giovanni," showed that his fame did not rest merely on his gift as a singer of songs. His ability as a Mozartian singer was recognized by Lilli Lehmann when she chose him for the great Mozart Festival, which was to have been held in Salzburg in 1914, but which was abandoned on account of the war. Felix Weingartner also declared him to be one of the greatest living interpreters of Mozart's music, and more recently he was invited by Dr. Karl Muck of the Boston Symphony and Frederick Stock of the Chicago Symphony to sing two special Mozart programs with each of these organizations next season.

It has been pointed out by an eminent critic that no singer of the present time has succeeded so well as McCormack in

preserving the integrity of the peculiarly elongated Mozartian phrase and doing it in such a manner as to give no impression of effort.

McCormack has been criticised because he has placed on his programs English translations of the German *lieder*. Perhaps the best reply is that thus he has popularized music which otherwise would never have disclosed its beauties to multitudes of people who require an understanding of the text in order to appreciate the song.

The singer himself is responsible for some of the finest passages of the old, forgotten poems and melodies which he has given to the world in their new form.

McCormack is at once a most assiduous music student and music-lover. The esteem of music-lovers for him has been demonstrated at upwards of half a hundred sensational successes which he has given thus far this season, and by the offer of more than two hundred engagements that he has been unable to fill.

Nicholas Douty Heard in Washington Lecture-Recital

WASHINGTON, D. C., March 20.—Under the auspices of the Washington Society of Fine Arts, Nicholas Douty gave the closing lecture-recital of the course on "Songs as an Art Form." His especial subject on this occasion was "Modern English and American Songs." Mr. Douty laid great emphasis on the works on American composers, using as illustrations compositions by Schneider, Nevin, Stephen Foster, MacDowell, Chadwick, Dudley Buck, Cadman, Zillner, John Carpenter and others. The rendition of his own song, "Auf Wiedersehen," received much applause. Mary E. MacElree was a capable accompanist.

W. H.

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BOSTON 'HOME COMING' FOR MYRNA SHARLOW

Popular Soprano Kept Busy During Visit to Scene of Her Former Operatic Triumphs

BOSTON, MASS., March 18.—Myrna Sharlow, an accomplished and popular member of the old Boston Opera Company, returned to this city recently, singing here for the first time since the disbandment of that company. On Monday afternoon last she sang at a concert given in the Copley Theater for the benefit of Mme. Edmond Clément's relief work in France. The concert was given under the auspices of some of the former pupils of Edmond Clément, and Miss Sharlow was the principal soloist. Her entrance to the stage was greeted by hearty applause. She sang arias from "Manon," "Les Contes d'Hoffmann" and "Madama Butterfly," besides a list of French and English songs. This young singer's voice is a delightfully fresh and clear soprano, which gained much in volume and retains its former brilliance. Miss Sharlow is an interpreter of marked understanding and her delivery of the songs and arias left nothing to be desired in this respect. Others on the program were Katherine Foote and Phyllis Robbins, sopranos; Ruth Lavers, pianist; Louis Dalbeck, cellist, and Mary Shaw Swain and Mrs. Herbert W. Smith, the accompanists.

During her season in Chicago as a member of the Chicago Opera Company Miss Sharlow won successes in "La Bohème"; as Zerlina in "Don Giovanni" and as Micaela in "Carmen," several performances of which Farrar took the title rôle. She also sang in "Werther"; Parelli's "Lover's Quarrel," and created the rôle of Sylvia in Buchalter's opera, "The Lover's Knot." While there Miss Sharlow also appeared as soloist with the Cincinnati Symphony Orchestra at its first appearance in Chicago.

In a recent interview with MUSICAL AMERICA's representative, Miss Sharlow declared herself to be most happy to be back in Boston, as it seemed to her like a real home-coming. It will be remembered that it was here in the last season of the Boston Opera Company that Miss Sharlow suddenly loomed into prominence by her captivating performance in "La Bohème," in the memorable production of that opera when she was called upon to replace Mme. Melba at a few



Photo by Walinger

Myrna Sharlow, Soprano of the Chicago Opera Company, Who Has Won New Laurels in New England Concerts

moments' notice. Since that time she has made rapid strides onward.

Miss Sharlow is now meeting with great success in a series of concerts in and about Boston. On March 1 she gave a concert in Marlboro, Mass.; on March 6 she appeared at the annual musicale of the Woman's Club in Brockton, Mass.; on March 11 she gave a recital with Marion Tufts, pianist, at Abbot Academy, Andover, Mass., and on March 10 she gave a program before the Harvard Musical Association of this city.

A signal honor bestowed upon this

singer was her recital with Miss Tufts, pianist, at the Harvard Club of Boston, on Sunday afternoon, March 12, when she was the first woman performer that has ever appeared at this club. On March 15 she gave a song recital in the Armory at Medford, Mass., and on Thursday afternoon here, March 16, she sang at the Hotel Vendome before the annual meeting of the Federated Woman's Clubs of Vermont. After this concert, Miss Sharlow was preparing to start for the train for Chicago, when a call came that she was wanted to sing at the Evacuation Day celebration and banquet held that evening in honor of Governor McCall.

Mrs. Herbert W. Smith has been her accompanist at these concerts.

W. H. L.

GIFTED CONTRALTO'S RECITAL

Genevieve Finlay-Stewart Displays Her Rich Vocal Gifts

A strikingly rich contralto voice was disclosed by Genevieve Finlay-Stewart at her recital given in the Hotel Marie Antoinette on March 17. Opening her program with the aria, "O Love of Thy Might" from "Samson and Delilah," the recital followed with a group by Schumann and Brahms, the last-named master being represented with his noble "Sappische Ode." This group was splendidly sung, the enunciation and expression being exemplary. After Arne's "Polly Willis" was heard "Love Came in at the Door," a song by the contralto's accompanist, Max Liebling. It was lavishly applauded. The famous aria, "Stride la Vampa" from "Trovatore," completed this group. Concluding the short program were two delightful old Irish songs, "When Love Is Kind" and "Low Backed Car." The audience was encouraging both as to size and testimonials of its appreciation. Mr. Liebling accompanied well.

"Bells of Rheims," by Lemare, Sung in His Worcester Recital

WORCESTER, MASS., March 17.—Piedmont Church auditorium, was crowded Wednesday night when Edwin H. Lemare, the London organist, gave a recital there. Of interest was the artist's song, "The Bells of Rheims," sung most ably by Milton C. Snyder, basso.

DR. KUNWALD SHOWS PIANISTIC SKILL

Cincinnati Players Win Buffalo Honors—Verdi Work for Municipal Concert

BUFFALO, N. Y., March 17.—The last of Mrs. Mai Davis Smith's series of subscription concerts in Elmwood Music Hall, on March 14, presented the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. The program presented one novelty to this public, the Handel Concerto Grosso, for piano and strings, No. 10. In this number Dr. Kunwald revealed a new phase of his very comprehensive and scholarly musical ability, in taking the piano part, which he played with masterly authority, splendid rhythm and excellent style, at the same time leading the strings and making an ensemble well nigh perfect. The Symphony presented was Tchaikowsky's No. 5, played with extreme beauty of phrasing and fine balance.

A concert of distinct musical merit was that given at the Broadway Auditorium, Sunday afternoon, March 12, one in the free municipal series. Verdi's "Requiem" was given with orchestra, the Philharmonic chorus, under the direction of Andrew Webster, and an excellent quartet of local soloists, Mrs. Stock, soprano; Miss McNamara, contralto; Charles Mott, tenor, and Frederick Starr True, bass. It was an undertaking of considerable scope and in execution was eminently satisfactory. The singing of both soloists and chorus was of a high order of excellence. Compactness of tonal body, fine intonation, excellent phrasing and beautifully graded climaxes, combined with certainty of attack, made the chorus work a constant pleasure. The "Lohengrin" Prelude was directed with authority by John Lund.

F. H. H.

On March 5 Judson Mather of Seattle, Wash., gave an organ recital with Mme. Hesse-Sprotte, contralto, as soloist. The numbers included "At Evening," by Edward Grieg, and "Sea Pieces," by Elgar.

WYNNE PYLE PIANIST AMERICAN DEBUT PRESS COMMENTS

NEW YORK

New York Sun—"Miss Pyle's playing disclosed unusual talents as a performer."

Evening Mail—"She surprised her audience with the power and beauty of her tone and facility of her technique."

New York Press—"Miss Pyle has vigor, force and an intellectual grasp of her art which commanded respect at once."

BOSTON

Herald—"Her playing has individual character. At present she is a more interesting pianist than many who visit us."

Globe—"Miss Pyle is an extraordinary young woman in natural gifts. She is one of the few young women of the many aspiring ones who appear created by nature for the piano."

American—"All in all she stands head and shoulders over the procession of pianists of both sexes who come to town, give a recital and pass along."

CHICAGO

Daily Tribune—"Miss Pyle comes to our halls an artist of authority."

Herald—"She has learned many important secrets of fine piano playing."

Journal—"She has musical intelligence of a high order and all the qualifications of a fine pianist. She deserves to go far."



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While the Virtuoso Plays

What Are His Hearers Really Thinking About?—The Philadelphia Stage Society's Amusing Satire on Audiences

[From the Philadelphia Evening Ledger]

WHAT does an audience really think? The lady on your left when Paderewski plays tells you that his touch in the pianissimo is superb, but probably she thinks: "I wonder why I couldn't train Henry's hair that way." And as for the pianist himself—

This major mystery of the music world is solved for the inquisitive in one of the entertaining playlets given by the Philadelphia Stage Society, on Friday and Saturday nights at the Little Theater. It is solved by neither a playwright nor a psychologist. A mere critic, H. L. Mencken, does the trick in "The Artist." By the kind permission of the Stage Society, the *Evening Ledger* is able to print portions of the dialog.

First, a bare stage with only a piano to grace it. Then out of the audience—the actual audience of the Little Theater—rises a voice, two voices, half a dozen.

First Woman—Oh, I do certainly hope he plays that lovely Valse Poupée as an encore! They say he does it better than Bloomfield Zeisler.

First Critic—I hope the animal doesn't pull any encore numbers that I don't rec-

ognize. All of these people will buy the paper tomorrow morning just to find out what they have heard. It's infernally embarrassing to have to ask the manager. The public expects a musical critic to be a sort of walking thematic catalogue. The public is an ass!

A Man—Oh, Lord! What a way to spend an evening!

A Married Woman—I wonder if he's as handsome as Paderewski.

Second Woman—I wonder if he's as gentlemanly as Josef Hofmann.

First Woman—I wonder if he's as fascinating as De Pachmann.

A Married Woman—I wonder if he has dark eyes. You never can tell by those awful photographs in the newspapers.

First Woman—I wonder if he can really play the piano.

First Critic—What a hell of a long wait! These rotten piano-thumping immigrants deserve a hard calldown. But what's the use? The piano manufacturers bring them over here to wallop their pianos—and the piano manufacturers are not afraid to advertise. If you knock them too hard, you have a nasty business office row on your hands.

Second Man—if they allowed smoking, it wouldn't be so bad.

First Man—I wonder if that woman across the aisle—

[*The Great Pianist bounces upon the stage so suddenly that he is bowing in the centre before any one thinks to applaud. He makes three stiff bows. At the second the applause begins, swelling at once to a roar. He steps up to the piano, bows three times more, and then sits down.*]

Young Girl—Oh!

A Married Woman—Oh! Such depth! How he must have suffered! I'd like to hear him play the Prelude in D-flat Major. It would drive you crazy!

A Married Woman—How he could play the Moonlight—or the Appassionata!

First Woman—I certainly do hope he plays some Schumann.

Second Woman—What beautiful hands! I could kiss them!

[*The Great Pianist, throwing back his head, strikes the massive opening chords of a Beethoven sonata. There is a sudden hush.*]

Young Girl—Oh, perfect! I could love him! Paderewski played it like a barn dance. What poetry he puts into it! I can see a soldier-lover marching off to war . . . and throwing kisses to his sweetheart * * *

Second Critic—The ass is dragging it. Doesn't *con brio* mean—Well, what the devil does it mean? I forget. I must look it up before I write the notice. Somehow, *brio* suggests cheese. Anyhow, Pachmann plays it a damn sight faster. It's safe to say that, at all events.

A Married Woman—Oh, I could listen to that sonata all day! The poetry he puts into it—even into the *allegro*! Just think what the *andante* will be! I like music to be sad.

First Woman—What a sob he gets into it!

Second Woman—How exquisite!

The Great Pianist—[Gathering himself together for the difficult development section]—That American beer will be the death of me! I wonder what they put in it to give it that gassy taste. And the so-called German beer they sell over here—good Lord! Even Bremen would be ashamed of it. In Muenchen the police would take a hand.

Young Girl—How I envy the woman he loves! How it would thrill me to feel his arms about me—to be drawn closer, closer, closer! I would give up the whole world! What are conventions, prejudices, legal forms, morality, after all? Vanities! Love is beyond and above them all—and art is love! I think I must be a pagan.

The Great Pianist—And the herring! Good God; what herring! These infernal Americans—

[*The Great Pianist comes to the last measure of the coda—a passage of almost Haydn-esque clarity and spirit. As he strikes the*

broad chord of the tonic there comes a roar of applause. He arises, moves a step or two down the stage, and makes a series of low bows, his hands to his heart.]

The Great Pianist [Bowing]—I wonder why the American women always wear raincoats to piano recitals. Even when the sun is shining brightly, one sees hundreds of them. What a disagreeable smell they give to the hall! [*More applause and more bows.*] An American audience always smells of rubber and lilies-of-the-valley. How different in London! There an audience always smells of soap. In Paris it reminds you of sachet bags—and *lingerie*.

[*The applause ceases and he returns to the piano.*]

And now comes that damned *adagio*!

[*As he begins to play, a deathlike silence falls upon the hall.*]

First Critic—What rotten pedaling!

Second Critic—A touch like a xylophone player, but he knows how to use his feet. That suggests a good line for the notice—"He plays better with his feet than with his hands"—or something like that. I'll have to think it over and polish it up.

Second Man—Now comes some more of that awful classical stuff.

Young Girl—Suppose he can't speak English? But that wouldn't matter. Nothing matters. Love is beyond and above—

First Man—Go it, professor! That's the best you've done yet!

First Critic—Too fast!

Second Critic—Too slow!

The Great Pianist—Well, so far no accident.

[*He negotiates a difficult passage, and plays it triumphantly, but at some expenditure of cold perspiration.*]

What a hellish way for a man to make a living!

Young Girl—What passion he puts into it! His soul is in his finger tips.

First Critic—A human pianola!

The Great Pianist—This *scherzo* always fetches the women. I can hear them draw long breaths. That plump girl is getting pale. Well, why shouldn't she? I suppose I'm about the best pianist she has ever heard—or ever will hear. What people can see in that Hamburg fellow I never could imagine. In Chopin, Schumann, Grieg, you might fairly say he's pretty good. But it takes an artist to play Beethoven.

[*He rattles on to the end of the scherzo and there is more applause. Then he dashes into the finale.*]

Young Girl—What an artist! What a master! What a—

A Married Woman—Has he really suffered, or is it just intuition?

The Great Pianist [Approaching the closing measures of the finale]—And now for a breathing spell and a swallow of beer. American beer! Bah! But it's better than nothing. The Americans drink water. Cattle! Animals! Ach, Muenchen, wie bist du so schoen!

The New York *Herald* estimates that 300,000 persons heard 132 orchestral concerts in the season now closing in this city.

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TOO MUCH WOLF IN MME. CULP RECITAL

Eleven Songs in Her Latest New York Program Devoted to the One Composer

Julia Culp gave her third New York recital of the season in Aeolian Hall Thursday afternoon of last week. The noted *liedersinger's* popularity seems to grow steadily and the appetite for her finished art appears to increase by what it feeds on. This was forcibly attested by the size and disposition of her audience last week. Mme. Culp has not been in better voice this year and revealed in her delivery of every number that distinction, taste and sedulous refinement that constitute the hall marks of her work and are cultivated and applied with such anxious forethought and precision as sometimes to usurp the place of emotional directness.

It cannot be urged that Mme. Culp's program last week disclosed especially good judgment or musical discretion. It began with five "Sacred Songs" of Hugo Wolf and ended with a half dozen more lyrics of the same composer. Between the two came some English, German and French folksongs—euphemistically designated as "old international songs." These constituted by far the most enjoyable part of the entertainment. Mme. Culp sang the old English "Come Again, Sweet Love" and "Far Away" ravishingly, and charmed likewise with the French "Mignonette" and the German "Mühlrad" and "Phyllis und die Mutter."

But why so heavy a dose of Hugo Wolf was necessary did not appear. Wolf is not neglected in this age and no propaganda is required in his behalf. His better songs receive ample attention and his less inspired ones far too much. And neither the "Sacred Songs" nor those of the subsequent group—including the everlasting "In dem Schatten meiner Locken," "Er ist's" and "Mansfallensprüchlein"—belong to the former category. Why could not Mme. Culp devote a division of her program to the songs

of Franz, for example, which are infinitely greater than those of Wolf and which, save for one or two hackneyed ones, one never hears for the reason that singers make no effort to acquaint themselves or the public with their beauties? Mme. Culp is splendidly equipped to reveal their finest qualities. Why can she not be induced to try some missionary work in this direction? H. F. P.

DAISY ALLEN'S FINE VOICE WINS HEARERS IN RECITAL SERIES



Photo by Mishkin

Daisy Allen, Soprano

At one of a recent series of musicales given by Maud Morgan, the distinguished harpist, Daisy Allen, soprano, was the vocal soloist. After two opening numbers, brilliantly played by Miss Morgan, Miss Allen devoted the first group of her numbers to the French school, including songs by Weckerlin, Gounod and Bemburg, in which she is always particularly happy. She won her critical audience by

DETROIT ORCHESTRA PLAYS BRILLIANTLY

Francis Macmillen as Soloist—
Large Audience Welcomes Frieda Hempel

DETROIT, MICH., March 13.—The Detroit Symphony Orchestra gave its eighth Friday afternoon concert on March 10 at the Detroit Opera House. The orchestral works were:

Beethoven, Overture to "Coriolanus"; Symphonic Poem, "The Moldau," by Smetana; Liszt, Polonaise No. 2.

Each was well played, the symphonic poem giving the wood winds an opportunity to show the improvements which they have made since the first of the season. The most laudable work of the orchestra was in the accompaniment given Francis Macmillan, violinist, who played brilliantly the Mendelssohn Concerto in E Minor, Op. 64, for which he was recalled.

On Sunday, March 12, this program, with the addition of several other num-

bers, was given at the popular concert, William Grafing King being the soloist. His excellent playing of the Concerto brought him well merited applause.

Frieda Hempel, of the Metropolitan Opera Company, with Coenraad v. Bos at the piano, appeared in a song recital at Arcadia Auditorium on Tuesday evening, March 7, in the Philharmonic course, under the direction of the Devoe-Detroit management. Miss Hempel was royally welcomed and easily justified the enthusiasm with which the audience greeted her. Her program, which included numbers by Schumann, Schubert, Handel and Brahms, was excellent. The most artistic pieces of interpretation were in the "Song of the Nile" by Courtlandt Palmer and the "Elfenlied" by Hugo Wolf, which she was compelled to repeat. Mr. Von Bos won especial praise.

A program of more than usual interest was the joint recital on Tuesday evening, March 14, by Guy Bevier Williams, pianist, and William Howland, baritone.

Mr. Williams was heard in a Chopin group and a Wagner-Liszt composition played with exceptional artistry and authority. Mr. Howland sang a group of German songs and two groups by English and American composers, making a lasting impression on his audience. At the piano Miss Mannebach gave praiseworthy support.

E. C. B.

PAY TRIBUTE TO MME. ZEISLER'S ART

New Orleans Welcomes Famous
Pianist—Hear Kreisler
and Emmy Destinn

New Orleans, La., March 10.—Saturday afternoon, March 4, Mme. Fannie Bloomfield Zeisler was heard in one of the most artistic piano recitals ever given in this city. Grunewald Convention Hall was crowded with a most enthusiastic audience that followed with rapt attention her superb interpretations. Of especial interest were four compositions, Ballade, Op. 6, by Mrs. H. H. A. Beach; Ballade, Op. 37, by Mme. Signe Lund; Caprice in D major, by Fraulein Marie Prentner and "Le Retour," Op. 134 of Chaminade, all dedicated to Mme. Zeisler; the Chaminade number was especially beautiful and had to be repeated. Mme. Zeisler came here under the local management of Harry Loeb.

A recent enjoyable affair was the musicale given at the residence of Mrs. Philip Werlein, the artists being Michael Penha, cellist, and Alberto Garcia Guerrero, pianist. A most attractive program was given. They were also heard at a musicale given at the Pickwick Club on March 6.

A very large audience assembled at the Athenaeum on February 28 to greet Fritz Kreisler, the famous violinist, in a splendid recital. The superb demonstration of his art won an ovation for the distinguished Austrian. As a special request encore the "Tambourin Chinois" was added to the group of special numbers following the program. Carl Lamson was an excellent accompanist.

Mme. Emmy Destinn was heard here in recital on March 4.

D. B. F.

Women's Philharmonic Society Gives
Musical for President

The Women's Philharmonic Society tendered a reception to its president, Amy Fay, on Thursday evening, March 16, at the Granberry Studio, Carnegie Hall. A small but appreciative audience listened to an interesting musical program by the women's orchestra under the leadership of Madeline Eddy. Piano pieces by Edith Blanc; a group of English, French, and Scotch songs by Mrs. Troland Gardner, and "Spirit Flower," Tip-Tip; the "Allerseelen" of Strauss, and "Elégie" of Massenet, by Louise Esther, were the other program offerings.

Pauline Jennings in Wagnerian Lecture

On Wednesday, March 15, at the Gardner School, New York, Pauline Jennings gave the fourth in a series of six lecture-recitals. Miss Jennings has delivered several extremely interesting studies of the "Ring" dramas, illustrating her talks at the piano. This time she was admirably assisted by Eleanor Payez, pianist, a pupil and first assistant of Henry Holden Huss and the operas discussed were "Meistersinger" and "Lohengrin." The pianist co-operated finely with Miss Jennings and the latter's lucid exposition of the Wagner works was greeted with attention and applause. Miss Payez displayed temperament, technique and a sound sense of tonal color.

THE SINGER OF RUSSIAN SONGS CONSTANCE PURDY

Ivan Narodny who, according to Henry T. Finck, music critic of the N. Y. "Evening Post," knows more about Russian music than anyone else in this country, writes as follows in "Musical America," concerning the program given by Constance Purdy at the MacDowell Club, New York City, on Feb. 20, 1916:

"When I heard Miss Purdy's début three years ago at the Little Theater, I found her an enthusiastic advocate of Russian music in this country, with good intentions but limited means; but when I heard her at the MacDowell Club Sunday I was surprised to find her a ripened artist in this work. She has improved remarkably her vocal technique, her interpretation and her voice. Miss Purdy has a mellow alto voice, particularly pleasing in the middle and lower registers and a remarkable power in dramatic phrasings. It is a velvety Russian voice, a voice of the steppes. This may be due to the fact that she spent several years of her youth in Russia, where she absorbed all the romantic element of that country. She is a Slav by temperament and appearance.

"Miss Purdy has a great talent for children's songs, and ballads, which was evident from her rendering of 'In Nursery' and 'The Peep Show.' Her singing of 'In Nursery' was a masterpiece of vocal art. She sang every one of them with a deep grasp of child psychology and Moussorgsky's musical spirit. I think she did best of all 'Child's Prayer,' although she was excellent in 'In Corner.' Miss Hammond accompanied her masterfully on the piano and contributed much to Miss Purdy's success of the evening."

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NEW RAVEL MUSIC IN A BOSTON CONCERT

Trio in A Minor Makes Deep Impression in Kneisel Program—Flonzaley Quartet Also Introduces a Novelty—Casals-Deyo, Gabrilowitsch and Marcia Van Dresser Recitals—Schönberg Music Excites Merriment

Bureau of Musical America,
120 Boylston Street,
Boston, March 19, 1916.

ONE of the most interesting novelties of the season, so far as chamber music is concerned, was presented by the Kneisels, with the assistance of Rudolph Ganz, pianist, on Tuesday evening, the 14th, in Steinert Hall. This was Ravel's Trio in A Minor, for piano, violin and cello. It is undoubtedly one of the most brilliant compositions of a composer of very exceptional talent. It is difficult to understand how any one can believe Ravel's earlier musical development to have been independent of Debussy, but it is undeniable that in late years he has gone on an enterprising way of his own. He has been an indefatigable explorer of modern harmony; his workmanship is amazing, even in these days. He works in what often appears at the outset as a very artificial idiom, but in this realm of his own choosing he is supreme. Such sounds may never have been heard on land or sea, but perhaps Ravel would point to this fact with special pride. He would say, "I have created a new language, a plastic, wonderful medium that you never heard before," and with this language he certainly works magic.

It may be admitted that whereas with Debussy a new idea appears to flash upon him and upon us, the effects of Ravel often seem to have been arrived at through constant and curious experimentation, and because of a never-sleeping critical sense which seems to select with infallible judgment the distinctest harmony and color. But he composes with astonishing originality, and he never seems to repeat himself, which is a thing of which the greatest composers

have not always been guiltless. The Trio is a very brilliant piece of writing, in four movements, the first an ordinary *allegro*; the second a "Pantom," so called after the Arabic dance; the third a Passacaglia, on a theme somewhat suggestive of folk music, but perfected and elaborated with consummate art, and the last again rapid and very effective. In the performance of this Trio, with an exceedingly difficult piano part, of which the rhythmic complexities were a more taxing problem than the technical passages, Mr. Ganz gave one of the finest performances he has ever given in this city. He held the work together with a grasp that never faltered, and lacking this mastery on the part of Mr. Ganz the Trio would have been far less intelligible and logical in the impression it made than was the case. Mr. Kneisel and Mr. Willeke coöperated admirably in this excellent performance. The other music of the evening was Mozart's Quartet in D minor, one of the most beautiful and significant of the Mozart quartets, and the great Quartet of Beethoven in C Sharp Minor, Op. 131, in the performance of which the Kneisels capped the climax of their performances of the season.

Casals-Deyo Recital

On Wednesday afternoon Pablo Casals, the 'cellist, and Ruth Deyo, pianist, gave a concert of sonatas for 'cello and piano, and presented important new works. The first of this was a new Sonata by Debussy, played for the first time in this city, one of six sonatas which Debussy is now writing for various instruments, and which was voted unsubstantial in its material and rather purposeless in development. The second was a new Sonata by Alfred Casella, pianist and composer, played for the first time in this country, which proved eminently worthy of performance. All agreed that this Sonata in its material and its workmanship made an exceptionally valuable addition to the 'cellist's répertoire. Of Mr. Casals' art there is now nothing to be said that can add to the authoritative and laudatory appreciation of his art already printed. Enough that he was fully himself on that afternoon. The body, brilliancy and warmth of his tone; the infallible finger board technic, were the means to an expression of the finest taste and musicianship. Miss Deyo is an intelligent player of chamber music. She did not diminish the interest of the performances. The audience was of good size and warmly appreciative.

The Flonzaley Quartet, playing in Jordan Hall on Thursday evening, the 16th, introduced in this city Sergei Taneieff's Quartet in C Major. The workmanship of this quartet is solid enough, but its content seems uneven. There are strong passages, interspersed with conventional repetitions and sequences. Accompanying figures are reiterated rather than developed. Passages of strength and distinction, such as the savage opening of the *scherzo*, are followed by commonplace or sentimental themes, such as the theme which makes the middle portion of this movement. Mr. Pochon, second violinist of the Quartet, played very beautifully the Prelude and Fugue from Bach's Suite in G minor for the violin alone.

Gabrilowitsch Series Concluded

On Friday afternoon Ossip Gabrilowitsch gave the last of his historical piano recitals. The occasion was a triumph for him, for the hall was sold out and as many were seated on the stage as could be crowded there. The audience listened with the most absorbed attention. The breadth and the sanity and the beauty of Mr. Gabrilowitsch's art were inescapably in evidence. Most of the teachers in the city, in most cases accompanied by one or more pupils, were present. Indeed, the teachers did very

well in this. There are pedantic musicians who are considered "safe" for young girl pupils to hear, because they can be relied upon to play in time and not alter phraseology. They will not upset the conceptions which the conscientious teacher has already implanted in the young girl's mind. Yet in many of these cases it would be better by far if an iconoclast with the tempi of madness and the inconsistency of a charlatan came along in place of the pedagogue, the worshipper of the letter that killeth. The latter would contribute more, we verily believe, to the pupil's musical awakening. Both extremes are dangerous. Mr. Gabrilowitsch is the reverent but inspired interpreter of the composer.

On Friday, Mr. Gabrilowitsch included in his "modern" program well worn compositions of recent popularity, such as, for instance, Grieg's "Butterfly" and Nocturne and "To Spring," Rachmaninoff's C Sharp Minor Etude and Moszkowski's Concert Etude in G flat Major. We would have preferred less of this element and more of the practically unknown Scriabine or modern Spanish, French and English composers. But Mr. Gabrilowitsch by his playing glorified the old as well as the new. One exclaimed, after that bombastic prelude of Rachmaninoff's, "Why! It's a noble piece, and surely one of the finest Rachmaninoff wrote for the piano." Yet in cold blood I think Rachmaninoff wrote better things even for the piano.

Laughter for Schönberg

When it came to the six piano pieces by Schönberg, Op. 19, the audience titrated, and Mr. Gabrilowitsch, carefully as he played the pieces, wore a somewhat quizzical expression. After one of the pauses between the pieces with no beginning or end, the audience commenced to applaud. Mr. Gabrilowitsch said: "There

are six of these pieces. I have played only two." He played the other four, and this was known by the fact that the last pause did not lead to any more of the queer and dislocated music. The audience laughed again.

Shall I confess utter stupidity, conservatism, what not, when I say that for the life of me I can't distinguish between this music and the fulminations of Leo Ornstein. There are men, you know, who can't tell the difference between "Yankee Doodle" and "God Save the King." I suppose that, in the light of the wisdom of a hundred years hence, I belong in that category; but I can't help it, and if music like that is in the world a hundred years hence, it is my great comfort that by that time I shall be out of it!

At the end of a very long program, chiefly memorable for the splendid interpretation of César Franck's Prelude, Choral and Fugue, placed apart and above all other music on the list, the pianist, after prolonged applause and many recalls, made a speech. He said that he had played his historical program in other American cities, that in none of them had he met with such deep attention and appreciation as in Boston and that he wished to tender his heartfelt thanks for this.

Marcia Van Dresser's Recital

On Saturday afternoon Marcia van Dresser, dramatic soprano of the Chicago Opera Company, interpreted these songs, with the assistance of Kurt Schindler:

Auf dem See, Tausch mich nicht, Roslein dreie, Wehe, so willst du mich wieder, Des Liebsten Schwur, Brahms; L'Amour de moi (Old French), Tiersot; Lisette (Old French), Weckerlin; Tamborin, (XVIII.) Century Old French, Tiersot; Serenade Italienne, E. Chausson; Les Papillons, E. Chausson; Wenn du zu den Blumen gehst, In dem Schatten meiner Locken, Nachtauber, Auf dem grünen Balkon, Begegnung, Hugo Wolf; Have you seen but a Whyte Lily grow (Old English); A Pastorale (Old English), Lane-Wilson; The Lost Falcon (Rosetti), Kurt Schindler; Lullaby, Cyril Scott; The Bird of the Wilder, E. Horsman.

Miss Van Dresser displayed a voice of more than ordinary capacity. She is an experienced singer, and she was well received.

OLIN DOWNES.

Koenen made a profound impression. She has a voice of excellent range, over which she has splendid control. Her Dutch child songs, by Catherine Van Rennes, gave splendid satisfaction. She excelled in Schubert's "Die Altmacht" and others. Mr. Cortese met with a warm reception because of his versatility and his command of dynamics. John Doane was a good accompanist for Mme. Koenen.

E. C. S.

Paul Reimers Closes Series of Lecture-Recitals

Paul Reimers gave the third and last of his "lecture recitals" at the Princess Theater, New York, last Monday afternoon, devoting his program to songs by Schubert, Debussy, Fauré, Pierné and some less known modern Frenchmen, as well as Rachmaninoff, Tschaikowsky, John Carpenter, Cyril Scott, Roger Quilter and others. As at the previous events of this interesting series there was occasion to admire unreservedly the artistry of the noted tenor—an artistry which might be held up as a model to all aspirants for honor in the concert field. The various numbers were received with abundant applause and the preliminary talk much enjoyed.

H. F. P.

Emily Gresser, violinist, who assisted Mme. Gilbert in her recent tour of Canadian cities, states that the presence of German express labels on their baggage excited the suspicion of the authorities, who kept them under surveillance throughout their visit.

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CURTAIN FALLS ON LONDON'S OPERA SEASON

Most Successful Experiment in Opera in English That the City Has Known—Absurdities in Translated Librettos—Work of Westminster Glee Singers

London, Eng., Feb. 28, 1916.

SO the curtain has fallen at the Shaftesbury Theater on the most successful season of English opera—or rather, opera in English—that London has ever known, and, after that fall on Saturday evening there was much applause and spoken praise for Sir Thomas Beecham and others, especially for the newcomers, among whom are many of quite unusual talent, of whom we shall hear much more in the season soon to open elsewhere. The details of this new project are still kept "dark," however.

In the case of some of the translations of Italian operas used in the season just closed one might wish more discretion had been used. One of the most flagrant cases in point was in "Manon Lescaut," where *Des Grieux* begs to accompany poor *Manon* (and a shipful of women), and the kindly Captain sings:

"Ah, to populate America,
Young fellow, do you desire?
Well then, it shall be so.
Quick, my lad, come, I'll take you!"

This absolutely brought down the house—yet in the Italian no one ever notices it!

As the last performance of the season, "The Tales of Hoffmann" was given and both Bessie Tyas and Frank Mullings distinguished themselves. From both these artists we are expecting great things in the future. Sir Thomas Beecham conducted with splendid effectiveness.

The closing scenes were extended to Sunday evening, when there was a dinner at Pagani's for the entire company, including the chorus and speeches and congratulations were again in order.

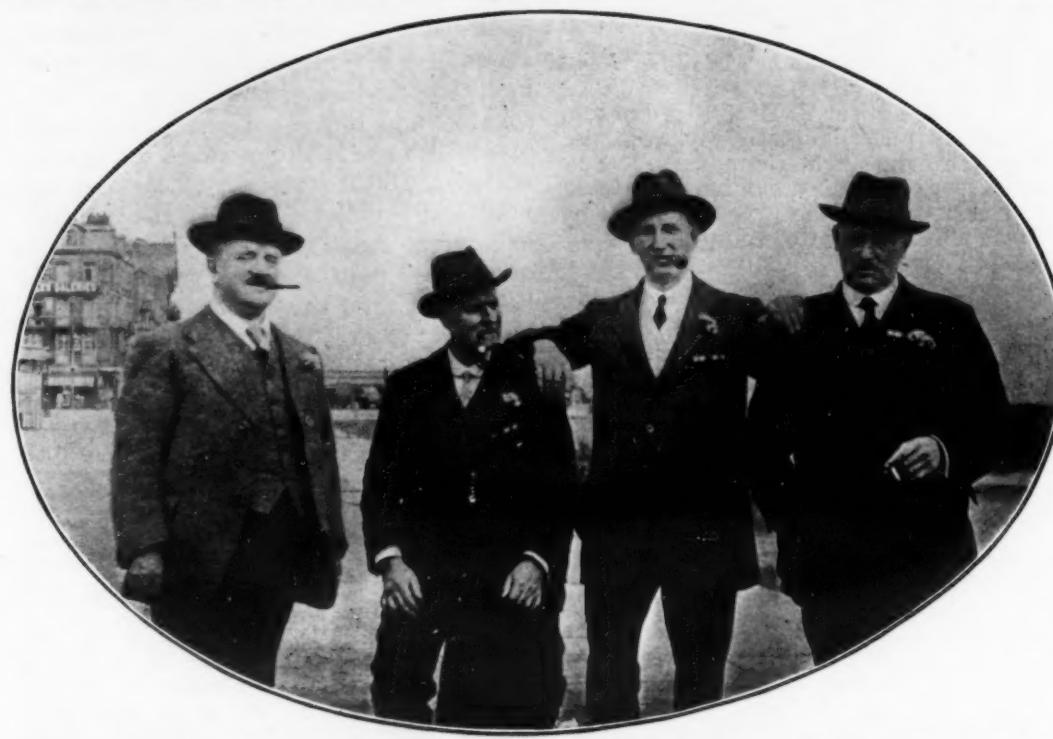
Westminster Glee Singers

Four mere men are the Westminster Glee Singers, but, though they have many imitators, they have no equals nor

indeed rivals, and for the last entire decade they have been one of the regular and most eagerly looked for features of Messrs. Boosey's Albert Hall Ballad Concerts, where they are *facile princeps*. They provide a program consisting of madrigals, glees, sentimental or humorous part songs, negro melodies, solo

At the Aeolian Hall, the same afternoon, Isolde Menges gave the last of her three excellent recitals, playing a Schumann Sonata in D Minor and one by R. F. Dunhill, also in D Minor. The talented young violinist was most ably assisted by Hamilton Harty.

On Wednesday evening, in the same



The Westminster Glee Singers Photographed at Dieppe Early This Season, During Their Tour of France, Where They Gave Concerts in the Camps and Hospitals

numbers and duets or catches. Last autumn they were secured by Lena Ashwell for her "Concerts at the Front," for the troops in France and Flanders, where they sang for a month, frequently giving as many as three performances a day.

The London Symphony concert in the Queen's Hall last Monday evening was even better than usual. It was under the direction of M. Mlynarski, the program including Schubert's "Unfinished" Symphony, Tschaikowsky's Fourth, a Bach Suite and a most delightful Orchestral Suite by Arthur de Greef, the Belgian pianist, a transcription of some "Old Flemish Folk Songs."

GRANBERRY PUPILS HEARD

Honor Anniversary of Head of School at Private Recital

Maude Henderson of Woodstock, New Brunswick, Can., and Charlotte Spooner of New York, artist pupils of Dr. Nicholas J. Elsenheimer of the Granberry Piano School, were heard in a private recital in the lecture room of the school, Carnegie Hall, on Tuesday evening, March 14.

The artistic worth of the young pianists was well displayed in the Saint-Saëns's "Danse Macabre," arranged by the composer for two pianos, and their solo offerings included Liszt, Chopin, Beethoven and Grieg compositions.

An interesting event of the evening was the presentation to Mr. Granberry of a laurel wreath in the school colors, crimson and gold, as a birthday anniversary gift from the faculty members and professional students.

Women's Orchestra in Concert for Charity

The Symphony Club of New York, an orchestra principally composed of young society women, gave a concert at Aeolian Hall, March 14 for the benefit of the Brearley League School for Crippled Children. Harold Bauer was soloist. The musical director of the club is David Mannes, the president Mrs. John A. Hartwell and the concertmistress Gertrude Field.

Novelties in Scandinavian Concert

Many novelties will be introduced to New York in the concert of the American-Scandinavian Society at Carnegie Hall on Saturday evening, March 25.

hall, when we were in the midst of a veritable blizzard, the London String Quartet gave an admirable concert to a full house. The "relief" of the program was furnished by Frank Bridges in a bright and brief and beautifully played "Londonderry Air." The Quartet's performances are above praise. The vocal soloist was Mary Grey.

On Thursday, in the same hall, Julius Kimball appeared in recital, his numbers ranging from Old English up to the most modern songs, and his fine voice doing ample justice to all—even though he asked indulgence for illness. Willy Scott was the accompanist. H. T.

Herman Sandby, first 'cellist of the Philadelphia Orchestra, is to play for the first time here his new Concerto for Cello. Ole Windingstad will bring forward the Symphonic Variations of Eyvind Alnaes with the Scandinavian Symphony Orchestra, and he will also conduct the All-Scandinavian Chorus in two songs from Grieg's "Sigurd Josafar" and other unfamiliar numbers. A quaint offering of Marie Sundelius, the soprano, is the herdgirl's song of Bror Beckman, "Vallpiglet," and she will also sing two art songs of Hugo Alfven, whose "Midsommarvaka" is repeated by the orchestra upon request.

Clubs Combine in Cumberland Concert

CUMBERLAND, MD., March 9.—The combined musical clubs of the Central Y. M. C. A. were heard in a genuinely interesting program in Carroll Hall, on March 6. Participating in the program, which comprised fifteen numbers (lengthened by encores) were the Ladies' Choral Club, the Men's Glee Club, the Foster Ladies' Octet, Dr. A. E. Anthony, Louella C. Wilson, James W. Kirk, Henry V. Walls and R. Mason Hill. H. Paul Mann was the accompanist. F. F. Snow directed the choruses and Alvin T. Serf the orchestra.

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ROBERT HAMILTON MAKES HIS NEW YORK DÉBUT

German, Russian and English Numbers on Baritone's Program—German's "Just So" Songs Popular

Robert Hamilton, an American baritone, was heard in his first New York recital at Aeolian Hall on Wednesday afternoon of last week. His program, which contained many numbers seldom heard in the concert hall, follows:

"O liebliche Wangen," "Wehe, so willst du mich wieder," "Der Nachtwandler," and "Verrath," Brahms; "Na Dniepr" ("To the Dnieper") in Russian, "Koziol" ("The Goat"), in Russian, "Lied des Harfners," and "Ozornik" ("Young Impudence"), Russian, Moussorgski; "Blauer Sommer," "Befreit," "Staendchen," and "Lied an meinen Sohn," Strauss; "Rolling Down to Rio," "There Was Never a Queen Like Balkis," "Merrow Down," and "Of All the Tribe of Tegumai" ("Just So Songs"), German; "Prospice," Villiers Stanford.

Mr. Hamilton is a young singer who evidently takes his work seriously, and who has probably set for himself a higher goal than the one he attained on this occasion. He is not the fortunate possessor of an unusually pleasing voice, for only in the upper tones does it show traces of sweetness and polish. His lower tones are devoid of color, and lack the richness and resonance that we are accustomed to, especially in baritones.

As an interpreter, Mr. Hamilton appears to best advantage in the group of Moussorgsky songs, which he sang with a certain intimacy and fondness. In the German songs he was not particularly happy, for his diction was not the best, nor did his readings carry conviction with them. The "Just So" songs of German won the favor of a rather large audience, and the young singer was very liberally applauded. Elsie Warner played the accompaniments well. H. B.

Asheville Amateurs Sing Well in "Erminie"

A record audience witnessed the performance of "Erminie" at the Auditorium in Asheville, N. C., given by amateurs under the auspices of the Mozart Society. To Maurice Longhurst, the conductor, who also staged "Pinafore" last season, the largest amount of praise was given. Mrs. Silvio von Ruck as *Captain de Launey*, Mary Ambler in the title rôle and Lucy Grindstaffe as *Marie* distinguished themselves in solo and ensemble work. The dancing numbers, and especially the soldiers' drill executed by a number of young women under the direction of Mrs. von Ruck, were given enthusiastic applause.

Second in Series of Musicales at the White House

Mrs. Woodrow Wilson gave the second of a series of four musicales at the White House in the evening of March 14, having more than a hundred guests. The President received with Mrs. Wilson. The program was given by Louis Gravure, baritone, and Francis Moore at the piano; Carolyn Beebe, the pianist; Gustave Langenus, clarinet, and Jaques Renard, violoncello. Mrs. Wilson attended the Boston Symphony concert in Washington in the afternoon of the same day.



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SHAKESPEARE MUSIC IN ZACH PROGRAM

**St. Louis Orchestra Adds Its
Tribute to the Poet's
Tercentenary**

ST. LOUIS, March 18.—In commemoration of the tercentenary of the death of William Shakespeare, the St. Louis Symphony Orchestra prepared for its last pair of regular concerts a program made up of works inspired by the greatest of the poet's dramas. The soloist was Anna Case, soprano of the Metropolitan Opera Company.

The first number consisted of two selections from Mendelssohn's "A Midsummer Night's Dream," the overture and the *scherzo*. The second consisted of the ball scene and the love scene from Berlioz's symphonic poem, "Romeo and Juliet." This was very skilfully performed. Paul Scheinpflug's "Overture to a Comedy of Shakespeare" did not seem to contain many jocular moments. Mr. Zach gave it an admirable reading. The last orchestra number was the overture-fantasia, "Hamlet," by Tschaikowsky, played for the first time by the local orchestra. As a tone poem it is a most interesting work and interesting, too, from a structural standpoint. The orchestra gave it in a most impressive fashion.

Miss Case chose appropriate compositions, excepting in her encores. First she sang the waltz song from Gounod's "Romeo and Juliet" with excellent intonation and displaying a voice of beautiful lyric quality and yet bordering on the coloratura, which was so well liked that she responded to an encore and unfortunately was obliged to destroy the Shakespearean illusion by singing Risicky-Korsakoff's "Song of India." However, it was beautifully sung and with fine orchestral backing. Her second group consisted of three songs, "Who Is Sylvia?" Charles Manney's setting of "Orpheus With His Lute," and finally Bishop's arrangement of "Lo! Hear the Gentle Lark." Her singing of this group was delightful. Her encore was "My Laddie." The concert as a whole made a fitting close to a generally successful season. To-morrow's "Pop" concert will be the last, and Mr. Zach will depart for Boston on Tuesday next.

Before an audience that almost filled the Wednesday Club Auditorium, Charles Kunkel, the veteran pianist of this city, gave the first of his series of six recitals. It was known as a "duo recital" and he was assisted by Ernest R. Kroeger. It was thoroughly enjoyable.

For the first time in many years Verdi's immortal "Requiem" was heard last Tuesday night at the Odeon. It was

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presented by the St. Louis Paganet Choral Society and a quartet, accompanied by the entire Symphony Orchestra. It was by far the best thing that the society has done. Under the direction of Frederick Fischer, the chorus of 200 voices never once failed to meet the demands of the music. The soloists were Mrs. Marjorie Dodge Warner, soprano, of Chicago; Mrs. E. George Payne, mezzo-soprano, of St. Louis; Albert Lindquist, tenor, of New York, and Charles Gallagher, basso, from Chicago. Their work was of high order. Mr. Fischer introduced an innovation in the part where the score reads "trumpets from afar" by having three trumpeters stationed in the balcony, their fanfare being echoed by a like number in the orchestra. It was very stirring.

The first of Ernest R. Kroeger's Lenten recitals took place last Monday evening. The program was "classic-modern." Selections from the very old masters took up the first part of the program and the last was devoted to the compositions of Debussy, Cyril Scott, Strauss, Ravel and others.

Carl Friedberg, the eminent pianist, gave a recital here last night at the Principia Academy. His versatility was demonstrated in an extremely diversified program, which was given in brilliant fashion.

H. W. C.

ELMAN IN OPERA CONCERT

Violinist Special Soloist—Mme. Zarska and Sembach Heard

The eighteenth Sunday evening opera concert at the Metropolitan, March 19, presented as special soloist Mischa Elman, the Russian violinist, with Erma Zarska, soprano, and Johannes Sembach, tenor, of the Metropolitan forces.

The usual large Sunday evening audience was augmented by the violinist's special following, and his offerings, the Mendelssohn Concerto in E Minor, with orchestral accompaniment; the Gluck "Melodie" and Paganini "I Palpiti" had to be supplemented with numerous encores. Mme. Zarska and Mr. Sembach evoked enthusiasm in their duet from "Lohengrin," and both were warmly welcomed later in the program, the former in an aria from "La Gioconda" and the tenor in songs by Hermann and Schumann.

The prelude to "Die Meistersinger," a Hochman Intermezzo and the "American March" of Peroni were given by the orchestra under Mr. Hageman's excellent leadership. Anton Hoff was at the piano for the orchestral offerings, and Walter H. Golde supplied accompaniments for the violinist's solo numbers.

M. S.

New Club at Troy, N. Y., Gives First Studio Recital

TROY, N. Y., March 11.—The Music Study Club of Troy gave its first studio recital yesterday afternoon, the subjects studied being Bach and Handel. Mrs. Annie Hagan-Buell reviewed the musical careers of the artists, after which interpretations of their compositions were given by William T. Lawrence, Effie Hobgen, Katherine Gutchell, Mrs. William T. Lawrence, Mrs. Annie Hagan-Buell and Winifred Podmore. Modern music was exemplified by the playing of the first movement of a Grieg sonata by Helen Porter. The new club has a membership of thirty-six.

W. A. H.

Max Shapiro to Conduct Pittsburgh's Festival Orchestra

PITTSBURGH, PA., March 20.—Music lovers of Pittsburgh have been assured of another season of summer night concerts on the Schenley Lawn by the Pittsburgh Festival Orchestra. The concerts are being arranged by Roman H. Heyn, who has engaged Max Shapiro to conduct the Festival Orchestra of thirty players.

E. C. S.

Long Life to It!

To the Editor of MUSICAL AMERICA:

Am inclosing check for a year's subscription to your very excellent magazine. Long life to your splendid paper, to its editor and to Mephisto.

Very truly,

C. S. WEST.

Savannah, Ga., March 9, 1916.

DESTINN SCORES A TRIUMPH IN SPOKANE

Ovation to Prima Donna—Local Choruses Give Admirable Programs

SPOKANE, WASH., March 15.—The Emmy Destinn concert at the Auditorium on Feb. 28 may be counted as one of the triumphs of the diva, for the audience was unanimous in its enthusiasm and applause. She kept her hearers under the charm of both voice and personality and impressed them as the possessor of forceful, wholesome, honest talent of the highest quality. Besides her artistically delivered songs the operatic arias were considered the great moments of the evening. Nothing could have been finer than her presentation of "Un Bel di" from "Butterfly" and "Vissi d'Arte" from "Tosca." The young violinist, Roderick White, earned the approval of those present, and nothing but praise could be heard of the accompanist, Homer Samuels.

The Lorelei Club, the women's chorus, gave a successful concert before a large audience. The singers were heard in the same program as at a previous concert. "By Babylon's Wave," by Gounod, was perhaps their happiest effort, while d'Indy's "O'er the Sea" was sung efficiently. Able soloists were Mrs. Maria Scammell Smith, Mrs. George A. Beechwood, Mrs. Robert A. Glen and Mrs. George Osborne Buckley. Edgar C. Sherwood directed with his usual skill and Mrs. Robert A. Glen proved a sympathetic accompanist.

The second Mendelssohn Club concert

on March 6 was attended by a large audience. The chorus gave much pleasure in a varied program. The most important work was "The Death of Mighty Pan," by Mitterer, which was given with much vocal power. Even better was "In Liberty's Name," by Gounod. C. Olin Rice accompanied ably and Mrs. Mabel Metz Diltz, soprano, was the soloist.

On March 5 Edgar C. Sherwood gave his monthly organ recital at the Central Christian Church, assisted by Mrs. Marie Scammell Smith.

M. S.

SCHRADIECK PUPIL HEARD

Raudenbush Gives Recital at Institute of Applied Music

George King Raudenbush, violinist, a pupil of Henry Schradieck at the American Institute of Applied Music, gave a recital in the auditorium of that institution on the evening of March 17. The soloist, a youth of perhaps seventeen summers, played an extremely taxing program with considerable taste. His technique was almost always quite equal to the demands made upon it by such taxing things as the Saint-Saëns Concerto, a sonata with piano accompaniment by F. W. Rust and the famous Pugnani-Kreisler Prelude and Allegro.

Besides these, Mr. Raudenbush's program included movements from several of the great Bach sonatas and two numbers by Wieniawski. After the first offering, the Rust sonata, the soloist's nervousness wore off, and he succeeded in coming through with flying colors. The audience was fairly good-sized and very appreciative. Annabelle Wood accompanied capably.

B. R.

Charlotte Williams Hills, the Boston soprano, sang before the Woman's Club in Dorchester, Mass., on March 9 in Massenet compositions.

ELSIE BAKER



"Miss Baker's warm, rich contralto satisfied her hearers. Her voice has a surprising range, and whether using its lower register or standing on tiptoe with it, she sings with finish and expression."—Utica (N. Y.) Observer, Feb. 5, 1916.

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"Mr. Schofield proved himself the possessor of a baritone voice of considerable beauty and power."—Buffalo, N. Y., Evening News, March 1, 1916.

"Mr. Schofield sang with great buoyancy of expression."—Buffalo Enquirer, March 1, 1916.

"The voice is one of wide range, sympathetic and resonant, commanding sincere admiration. The emotional nature of the artist revealed itself in every selection."—Buffalo Evening Times, March 1, 1916.

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FINAL VISIT FROM BOSTON SYMPHONY

New York Concert Series Closes with Performance of Undistinguished Programs

Having winked at his principles to the extent of vouchsafing comparatively interesting programs last month, Dr. Muck made thift to return to his old devices when the Boston Symphony made its final New York incursion of the season last week. Both the Thursday and Saturday bills attained the former Boston Symphony standard of dullness, though the matinée subscribers got somewhat the better of the bargain. They, at least, had the privilege of hearing Brahms's always enjoyable "Academic" Overture, which none of the local orchestras has taken the trouble of playing this year. On the other hand, why the Bostonians should come all this distance to play the "Meistersinger" overture, of which we hear numberless and better performances every winter, or Beethoven's Second Symphony, is one of those hard-shelled mysteries impenetrable to pure reason.

The Thursday concert put a drab conclusion to the evening series. It began with Beethoven's first "Leonore" overture—musically the least interesting of the four "Fidelio" introductions—and closed with a real masterpiece, Schumann's "Spring Symphony." This last should have been enormously enjoyed, not only for its own exuberant sake, but for the reason that it came after Joseph Joachim's deadly "Hungarian Concerto," played by Concertmaster Anton Witek, the soloist at both concerts. But Dr. Muck gave it a reading about as frigid as the icy draught that blew up and down the aisles of Carnegie Hall, and that froze up all of Schumann's vernal poetry at its source. Nor did the orchestra distinguish itself especially in its performance.

Violinists must be hard put to it to find suitable vehicles for their powers if they feel obliged to inflict upon their hearers such infernal drivel as this Joachim concerto. Mr. Witek played with good tone and skilful technical effect—its difficulties are great—but the best playing in the world would have spent itself vainly on music of this kidney. It lasts over three-quarters of an hour, but contains not five minutes of music worth listening to. A few insignificant themes, somewhat Hungarian in character, are treated through three long movements after the manner of a dry pedagogue and an equally dry virtuoso. In spirit it is about as Hungarian as it is Patagonian—and this in spite of Joachim's Magyar origin and his "intimate knowledge of the national music of his native country," upon which his fulsome eulogist, Andreas Moser, has dilated with so much heat. When the concerto was first done in Buda-Pesth

FAMOUS PRODIGIES—WHO'S WHO?

Arthur Hartmann, on the Left, and Percy Grainger, as Musical Prodigies



WE know that many of the famous artists took up music at a tender age, and we have photographic proof of that fact in the case of two celebrities, as viewed in the above pictures. On the left we see Arthur Hartmann, a fiddler even at that early date, and the other lad is Percy Grainger, who is depicted not as a pianist but as a representative of "Little Boy Blue, come blow your horn."

the Pesth *Lloyd Zeitung* announced that "this is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance." That was in 1861. We have yet to see the justification of this rash prophecy. Mr. Witek suffered a lapse of memory in the last movement and appealed to Dr. Muck, who extricated him with the score. While not wishing the worthy concertmaster any embarrassment there were yet some who regretted that, if Mr. Witek had to forget his music at all it could not have been the whole concerto. H. F. P.

Mozart's "Concertante Symphony" for solo violin and viola was the only matter that might be construed as a novelty on Dr. Muck's Saturday afternoon program. It was conscientiously played by Concertmaster Anton Witek and E. Féris, first viola of the orchestra. The accompaniment is scored for a pair of oboes, two horns and the usual strings. It is orthodox Mozart in style, gratefully enough written for the solo instruments and, on the whole, effective. The material, however, hardly justifies the composition's length, which is considerable. Occasionally the solo instruments are freely treated, but only too frequently they echo each other's phrases or move together in the conventional thirds and sixths. Lavish applause followed this double concerto.

Dr. Muck chose to open his program with the Second Symphony of Beethoven. His interpretation of this work is so familiar as to render comment superfluous. The jolly Brahms Academic Festival overture, Op. 80, which followed, was spiritedly played. Lastly came the "Meistersinger" Prelude. We have heard Arturo Toscanini conduct far more flexible interpretations of this master overture. Of course, it is fine and noble enough to be heard at any time; yet we believe that something slightly more unfamiliar would have been à propos. The prelude is in a fair way to becoming hackneyed, if it has not already achieved that dubious distinction. B. R.

Mouth organs being much in demand by the men at the front, it is said that English dealers are disturbed by a sudden cessation in deliveries of the instruments from Switzerland.

CHARLOTTE LUND RECITAL

Soprano Heard in Studio Program of American Compositions

A recital of American compositions was given by Charlotte Lund, soprano, in her studio in West Eighty-sixth Street, on March 21. The following composers were at the piano, assisting the singer during the rendition of their works: Frank Howard Warner, Fay Foster, Mary Helen Brown, Florence Parr Gere, Marie Kennedy, Mabel Wood Hill, Lola Carrier Worrell and Hallett Gilberté. Other American composers represented with songs were A. Walter Kramer, Margaret Lang, Ariadne Holmes Edwards, Campbell-Tipton and Berthold Neuer. Miss Lund was assisted by Margaret Valentine, pianist, who played numbers by Whiting, Campbell-Tipton, Nevin and MacDowell. A brilliant assemblage applauded heartily. Miss Lund's accompanist was Harry Kaufman.

At Brinckerhoff Hall, of Barnard College, New York, Miss Lund contributed a group of solos by Melartin, Grieg and Sibelius, on "Scandinavian Night," March 18. As encores she sang Lie's "Sne" and Sinding's "Sylvelin." Dr. Cornelius Rubner spoke on Scandinavian music and the evening closed with Act Four from Ibsen's "Brand."

Nola Arndt and Williams Simmons in Chickering Hall Recitals

Two recitals at Chickering Hall, in which Nola Arndt, soprano, and Williams Simmons, baritone, were heard by large audiences, were given on Wednesday and Saturday afternoons, March 15 and 18. An aria from the "Masked Ball" and a group of songs by American composers were pleasingly sung by Mr. Simmons, and Miss Arndt's offerings included two Biblical songs of Dvorak and Arensky, Rimsky-Korsakow and R. Huntington Woodman compositions, sung with much interpretative skill.

Beulah Beach Wins Approval in Her Chicago Recital

Beulah Beach of New York scored much success recently upon her appearance in Chicago, where she appeared at the Fine Arts Theater and gave a recital which included such ambitious arias as "Porgi amor" and "Voi che sapete" of Mozart, and Bizet's "Agnus Dei." Not a little of the success of Miss Beach was due to the masterful work of Mrs. Martha Falk Mayer at the piano. Miss Beach's dramatic rendition of Liszt's "Lorelei" brought forth unstinted praise.

PORTLAND SYMPHONIC BAND MAKES DÉBUT

Bandmaster De Caprio Gains Fine Results—End Oregon City's Orchestra Series

PORLAND, Ore., March 13.—The last concert of the season was given at the Heilig Theatre yesterday afternoon by the Portland Symphony Orchestra. Scarcely a vacant seat could be seen, even the upper gallery being packed. One of the best programs of the season was given with Waldemar Lind as conductor. He is forceful and magnetic, the players responding as one man. The program was as follows:

Symphony No. 7, Beethoven; "Spinning Song," Mendelssohn; Bavarian Dance, Op. 27, Edward Elgar; Caucasian Sketches, Op. 10, Ippolitoff-Ivanoff; Serenade, Op. 69, D Minor, Volkmann; Overture, "Der Freischütz," Weber.

The Spinning song, and Serenade were applauded enthusiastically. George Kirchner played the 'cello solo splendidly. Mrs. Edward MacDowell, who was present at the concert, paid our orchestra a high compliment.

Last Thursday evening at the Heilig Theatre, the Symphony Band gave its initial concert before a capacity audience. This band is composed of fifty players under the direction of A. De Caprio. The program was exceptionally good, the band numbers being supplemented with vocal numbers by Mrs. Raymond A. Sullivan, dramatic soprano.

Overture, "The Count of Esses," Mercadante; "Album Leaf," Wagner; Angelus, from "Scènes Pittoresques," Massenet; Grand Selection, "Sylvia," Delibes; "Vissi d'Arte" from "Tosca," Puccini; "Carmena," Waltz Song, Wilson; Mrs. Raymond A. Sullivan, accompanied by the band; "Unfinished" Symphony, Schubert; Spanish Ballet, "La Ferria," La Combe; Processional March from "Parsifal," Wagner.

At the state conference of the Daughters of the American Revolution last week a musical was given on Wednesday evening at the Benson Hotel. The program was arranged by Mrs. Carrie R. Beaumont, with Lela Slater, pianist, Gertrude Hoeber, violinist, Mrs. Pauline Miller Chapman, mezzo-soprano, and Mrs. Euiedas K. Scott, reader. Mrs. Beaumont was the accompanist. Other singers who appeared on the conference programs were Ruth Johns, Metta Brown and Mrs. Nancy Beals Van Dyke. H. C.

SCHUMANN-HEINK RECITAL

Waterbury, Conn., Gives Ovation to Famous Diva

WATERBURY, CONN., March 15.—Mme. Ernestine Schumann-Heink appeared at the Buckingham Theater last night before an audience that filled every available seat and overflowed standee room.

The diva, who appeared in the excellent series of attractions being offered by Paul Prentzel, was given an ovation when she appeared, and was generosity itself in adding encores to the exacting program offered. The German songs were followed by a group of English and American compositions, the latter including Gertrude Ross's "Dawn in the Desert" and Mary Turner Salter's "Cry of Rachel." Edith Evans was an ideal accompanist.

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NEW RUSSIAN MUSIC BORN OF WAR

The Underground Music Hall and the Peculiar Art the Soldier Has Developed in It—Music That Breathes "Something Religious, Supernatural, Titanic"—Drama of Life, Death and the Soul of a Soldier—An Art Strongly Mystic and Symbolical That May Mean a New Era in Russian Musical History

By IVAN NARODNY

LIKE phantoms of a different world, the men who are compelled to participate in this ghastly war have created a new psychology and new conceptions of life little known to the world outside. It must be a peculiar psychology, hard for us to understand. Often men spend weeks or months in the trenches without any striking incident. And then suddenly the bullets shriek and blood flows in torrents. The men face death every hour, yet it appears that they live and forget that there is another life besides that of the firing line. Theirs is a certain infernal life, with infernal art, infernal intellect and infernal emotions active in it.

My brother who is an excellent thinker, an excellent artist and an excellent patriot and who has spent nearly a year in the trenches, has described in vivid pictures many incidents of his experience, and his most interesting story is that of an underground music hall.

"You may find it strange," he writes, "but it is true that the war is creating a new art of music and drama of which the outside world has hardly an idea yet. Take, for instance, our underground music hall; in this is performed music that thrives only in agony and rapture. It is something new and titanic. The hall seats 600 persons, has a wide stage, excellent acoustics, artist-rooms and lobby. We have our underground composers, musicians, soloists, *Falstaffs* and *Hamlets*. Our program is a mixture of the exotic East and the materialistic West, the wild steppes of Siberia and the streets of Moscow."

A Typical Program

"You would call our music hall a Petrograd cabaret, judging by the program. But in fact it is a phonetic temple of death and life, a spiritual sanitarium. Our répertoire is a mixture; we like the contrasts. Here is our yesterday's program:

- (1) The swallowing of German bayonets and swords by Mordavian from Tashkent. Accompaniment on the wood instruments of the Semenov Band.
- (2) "Phantasmagoria"—one-act music drama by Pyrogin, words by Balmont. Orchestra of wood instruments and voices.
- (3) A series of death dances by Esthonian, Finnish, Lettish, Armenian, Georgian, Tartar, Yakuts, Buriat, Cossack, Lithuanian and Ruthenian artists. Accompaniment of national instruments.
- (4) Chorus and dances from "Sadko" and "Prince Igor," executed by the Polowetsi soldiers and their leaders.
- (5) "The Ghost of Napoleon," a musical sketch with dances and chorus by Panin, former director of the Kiev Imperial Opera.
- (6) "The Symphony of Shells," by Kryjanowsky. Executed by an orchestra of 126 instruments.
- (7) "The Prayer to My Wife," by Narodny.

THE AUDIENCE IS REQUESTED NOT TO APPLAUD THE ARTISTS.
THE GREATEST ADMIRATION IS THE GREATEST SILENCE!
THE COMRADES WHO ATTEND THE PERFORMANCE TO-DAY SHALL NOT COME TO-MORROW.
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"Our music is something divine. The artists perform with their souls as well as their bodies in their work. The *jongleur* who swallows the German bayonets and swords is a symbolic artist of the East. He does everything with perfect grace and follows in his every motion the peculiar accompanying melody composed by a highly educated lieutenant of the Cossack regiment. He is not a magician of the ordinary type, but a comedian and a high-priest in his domain. Symbolic impressionism is the proper name for his manipulations.

Drama of the Soul

"Phantasmagoria" is a thrilling short drama with musical accompaniment. I would call it an opera of the new school. It has five characters, two women and three men. The women's rôles are played by young men, and, I am astonished how well they get along. "Phan-

tasmagoria" is the subconscious struggle of a soldier's soul. The characters are nothing but the man's spiritual images. The music is the emotional play going on in his thoughts. It floats and swells like human emotions. Now it is fear or fright, and again it is love, passion, longing or other feeling. Most of this is written for pantomime, yet there are distinct conversations and dramatic events. The action goes on in the head of the soldier and the effect is overwhelming. It is one of the most popular numbers of the underground stage.

"The Death Dances performed by the artists of all the nationalities of which our army is composed are symbolic nations conceived by individuals of various races. The theme of all these dances is the illustration of how ridiculous a creature death is in all its mad fury and how little it achieves, while noble emotions and noble aspirations triumph in the end. In most cases these are satirical pantomimes interpreted through folk-lore. Each dancer has his own story of the death and thus depicts it in his plastic art. The music, having been composed by the men themselves in the trenches, pulsates with the emotions of heroism and agony, simple, direct, vividly melodic, ghastly and full of color.

"A strange thing is the fact that all the underground music breathes something religious, supernatural, titanic. Not the photographic or artificial, but the simple spiritual idea appeals to this unique audience. Fairies, ghosts, visions, men's souls and things akin to them figure in the theme of nearly every trench composition. No one cares for the beauty he used to care for. The melodies that we liked before sound now banal. We hate the operas, the airs of musical comedies, the songs that we heard sung by celebrated concert singers. We hate the instrumental music of the social world. It is empty, insipid and dead. Photographic music has lost its appeal absolutely. We want the mystic, the humanitarian and the fantastic in sound.

A Magic Power

"This is only natural, as sound here is something that speaks of death or life. The tone of an instrument is a magic word. The phrase of a singer is a religious sermon, immense, spaceless, timeless. It speaks to one of the mystery of life and the necessity of death. It carries one away from the material pleasure or sorrow, from material narrowness and brutality. When a man hesitates or is afraid, music tells him that he must feel the depths of the cosmic will, not the individual will. We live here for the cosmic ideal. Music in the underground is a visible thing.

"There was a time when our men grew wearied by the everlasting strain. They began to doubt of ultimate success. They grew restless and pessimistic. 'Boys, listen to our music and realize that it means something. It speaks to us of the meaning of success and life. It stands up like a wall of fire. It dominates our fate, and it dominates the world,' exclaimed one of our music-loving generals and he electrified the men, when all hope seemed lost.

"We have found that men overcome the most terrible agonies of death when they hear the proper music. I can never forget the moment when our men, operating the rapid-fire guns, wounded and hardly able to stand their agony, have implored their comrades to sing the air of *Ruslan* that they might be able to conquer their sufferings and weakness and continue to take part in the fight. They died to the singing of their comrades while helping to operate the guns.

"A man who has not been in battle after such music does not know the magic power of this divine art. Music hypnotizes one to the power of unimaginable endurance.

Woman a Sacred Symbol

"Our underground music hall is a remarkable place. Only a twelve-inch shell can penetrate its ceiling. It is well

heated, ventilated, lighted and decorated. The mud walls are carved with symbolic designs and decorated with trophies, artificial flowers, tapestries made in the regiment and all kinds of writings. I wish I could send you a picture of the stage and its scenery. There is the statue of a beautiful girl looking dreamily into the distance, modelled from clay. It is the ideal of the men when they face death, it is the ideal of music and the ideal of conversation. Woman is a sacred symbol, a magic counterpart to the music. We do not believe that a woman exists at all. We think of her as of an imaginary being like a fairy.

"We are creating a new music, a music different from that which the outside world knows. Our music in short telegraphic sentences speaks a language that emanates from the depths of agony and horror. It is strongly symbolic and melodic in a peculiar way. Now the phrases are caressing and pleading; again they become threatening, condemning, furious. Humanity and nature become one. There are harmony, dissonance, melody and polyphony, now futurist, again of classic mold. It penetrates to the hearer's very bones.

"Music halls of the big cities are places of amusement and sport. The underground music hall is a sacred chapel of a vital religion. Music for you is a sport, for us a religion. We melt the sound pulsing life. We eat the music and it makes us strong. You listen to the music and it sounds merely pretty."

Significance to Russia

This "underground music" is a phenomenon, worthy of serious study. N. Brshko-Breshkowsky writes in the *Bourse Gazette* of an underground theater, which resembles very much the underground music hall, described above. Whether it is really one and the same is hard to say. However, it is evident from the article of Breshkowsky that the répertoire of his institution is predominantly dramatic.

According to Mr. Breshkowsky, the underground theater produces a unique impression of eternity and spaceless abysses, due partly to the peculiar light and atmospheric effects, partly to the ghastly surroundings and to the disposition of the human mind. He says that the characters emerge and vanish as if they were living phantoms of a spirit-world. The tones of the instruments sound intense and filled with something exotic, vibrating with emotion. The rhythm is suggestive of a gigantic upheaval of nature, full of pure beauty and pure ghastliness. Nature and man, death and life, breath out of every chord, every note, as a mystic nightmare.

I am inclined to think that the "underground music" will mean a new era in Russian musical history. Music is the most vital medium of racial expression in Russia and it is probably in music that Russians will gain most out of this infernal struggle. Mr. Breshkowsky describes an incident in his personal observation, when sixty-five Bohemian soldiers were lured by Russian music to surrender.

"It was a moonlight night," he writes. "The atmosphere was balmy and roman-

tic. A special orchestra formed of wood instruments from various bands was playing a poetic sketch. It sounded extremely fantastic and beautiful. I could see from the distant enemy's trenches figures rising and listening. I saw them walking toward our positions without arms, reverently attentive to the music. The effect of the performance was so great that sixty-five of them surrendered without a drop of bloodshed, and I saw them later fraternizing with our men and heard them imploring the band to play more."

MUSIC AND GEOGRAPHY

Sousa Discusses Their Relationship—A Memory of His Mother

"I don't believe there is any such thing as national music in the sense of geographical lines," declares John Philip Sousa in the *Theater Magazine*. "Had Wagner been born in New York his music would have been American and his imitators would have made it national. Good music is personality—not of a nation. Chaminade's music is not French, it is Chaminade. I believe that God intended me for a musician, and I call it the luckiest thing in the world that I could make my living by doing what I wanted to do."

"My mother's early influence was the most potent in my life. My mother was very religious, and believed as I do, that a power beyond man himself is the inspiration of his work, and with the love of God and His laws asked me never to compose on the Sabbath. I never have. During her lifetime my mother only heard my concerts a very few times. The first time was in Washington. When I returned home after the concert that night everybody had retired but my mother. She was waiting up for me."

"Well, mother?" I said.

"She put her arms around my neck. 'Philip, dear,' she said, 'you deserve it all.'

"That memory is worth more to me than any applause ever given to me."

Eduardo Gariel Gives Exposition of His System of Harmony

Eduardo Gariel, the Mexican theorist, gave a lecture on his new system of harmony in Thompson Gymnasium of Columbia University on the day preceding his departure for Spain, March 7. The fair-sized audience in attendance manifested considerable interest in Mr. Gariel's lucid exposition. The lecture was illustrated by means of lantern slides, which phase aided the audience to a quicker understanding of the novel theories. While abroad, Mr. Gariel will lecture in the principal European centers; and will study the systems of music teaching which now prevail in the conservatories.

Tonkünstler Concert in Brooklyn

Music altogether of a charming nature was heard at a concert by the Tonkünstler Society at Memorial Hall, Brooklyn, on March 7. August Arnold, the veteran pianist, played with admirable technic Bach's Concerto for the Piano, in Italian style; Gustav O. Hornberger contributed Scharwenka's Sonata for 'Cello and Piano, accompanied by Alexander Rihm, a vastly appreciated number, and Wallace Cox, baritone, sang E. Frankie Walker's compositions. The group of the latter were exceedingly interesting and well sung. A quintet, composed of Mr. Arnold, pianist; Henry Klingenfeld, violinist; August Schmidt, viola; Mr. Hornberger, 'cellist, and William Keller, bass, gave Schubert's "Forellen Quintet."

G. C. T.

Vladimir de Pachmann was entertained by the London Music Club at its first meeting of the year this week.

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DESCRIBES INSPIRATION GIVEN STUDENTS BY LEOPOLD AUER

Nicola Thomas, Now on American Concert Tour, Is Latest Proof of the Master's Art, in Molding Great Violinists—Her Experiences in Russia, Where She Was a Roommate of Kathleen Parlow



Upper Picture: Nicola Thomas, Violinist; Lower Picture: Nicola Thomas (Right) and Kathleen Parlow (Left) at Loschwitz, Near Dresden

OUR attention has so frequently been called to infant prodigies that we no longer wonder at them. Perhaps this is because they so seldom live up to expectations. Not so in the case of Nicola Thomas, the latest product of the studio of Leopold Auer, the celebrated master of the violin. Miss Thomas holds all records for an early start toward a musical career, for her mother began her with the violin when she was but two years old. Whether instinctively or not, she could hold the violin and the bow properly at that age, and well deserves the name of "Nicola," which was inspired by the name of the great virtuoso, Nicolo Paganini.

The greater part of Miss Thomas's talk to MUSICAL AMERICA's representative was centered about her instructor, Leopold Auer. "It was born in Edinburgh, Scotland," she said, "but have spent most of my life in America. I cannot remember the time when I did not play the violin. I studied with Visanska, who is an excellent teacher, and then went to Europe to study with Auer. I recall an incident that has some bearing on my studying with Auer. I heard a phonograph record of Mischa Elman's playing and was very much impressed with his marvelous tone. I wondered who could have taught him and I was quite thrilled to learn that I was to study with the same man."

Russian Experiences

"I went abroad with Kathleen Parlow, and can never forget the charming times that we had keeping house together in Russia. Although the people in Russia were most hospitable I was always in difficulty, for I could not speak a word of Russian. It was several weeks before I could summon the courage to take a car, for I was afraid that I could not

tell the conductor where I wanted to get off. I had to walk from place to place. By and by I picked up a few words due to the kindness of a maid in the house, who seemed to pity me. She would patiently explain the names of objects in the room until I became familiar with them."

Auer's Vivid Personality

"I cannot begin to describe the wonderful atmosphere that is created in the presence of Leopold Auer," Miss Thomas went on to say. "It is positively electrifying and cannot help but influence all who come in contact with it. Auer has never been in this country, but if he should come he would establish a musical center unlike anything we have here. Everyone would flock to him, not merely because he has produced such artists as Elman, Zimbalist and Parlow, but because of his remarkable personality and inspiring influence. Auer will always discover some new element of interest in a composition, for his teaching is alive and human. He understands his pupil and gets the most out of him by handling him in imitable manner. He is very witty and I was surprised to find that he speaks English well. Although Auer is a man of sixty-eight, he still plays the violin like a virtuoso. One never is conscious of his age."

Miss Thomas was enthusiastic about the talented Russians, especially the younger musicians. She mentioned Heifitz, a young boy who is studying with Auer, and told of his remarkable performance of a Tschaikowsky Concerto. Many of the brilliant young people who are studying with the great master will surely be heard from some day.

Bach Her Favorite Composer

Miss Thomas is herself very young, and, although she has given a successful New York recital, still works as hard

with her violin as in her student days. The outstanding feature of her playing is its seriousness, and yet her capacity for enjoyment is great. Even her violin playing is good fun to her, and she spends many an enjoyable evening playing her favorite composer, Bach, with her mother, who is an excellent pianist. As the writer was about to leave, Miss Thomas was ready to go skating, a sport of which she is extremely fond.

"I was indeed glad to get back to America," she said in parting, "after my long stay in Europe. I longed for familiar sights, especially after the horrible episodes of the war abroad. If I were a man I would surely fight."

H. B.

GERTRUDE HALE'S DEBUT

Large Audience at Aeolian Hall Welcomes Young Soprano

Gertrude Hale, soprano, is among the group of young singers who selected March as their debut month, Miss Hale's song recital being given on Friday evening, March 17, at Aeolian Hall. An audience of good size welcomed Miss Hale and gave evidence of its appreciation in frequent and hearty applause and in the presentation of many floral offerings.

Besides a pleasing soprano voice of much sweetness, Miss Hale is endowed with a charming personality and a prepossessing appearance. Her program, consisting of songs by Caldara, Legrenzi, Schubert, Jensen, Brahms, Wolf, Tschaikowsky's "Adieu Forêts" from "Jeanne d'Arc," and five American offerings: "We Two," by A. Walter Kramer, "Phyllis," by Marion Bauer, "Evening Song" (new) by Christiaan Kriens, Mary Turner Salter's "The Cry of Rachel" and Gertrude Ross's "Dawn in the Desert" were well adapted to display her versatility. Brahms's "Sontag" and Hugo Wolf's "Er Ist's" were sung particularly well, while Marion Bauer's "Phyllis" and Kriens's "Evening Song" were keenly enjoyed. Miss Hale was obliged to give several encores. Miss Hale's appearance was under the management of the Music League of America.

A concert was given at the Théâtre Français in West Forty-fourth Street, New York, March 5, the artists being Lucile Collette, violinist; Signor Oltrabello, tenor; Mme. Marianne Vota, contralto; Robert Regnier and Carmencita, dancer. The concert was under the direction of Mme. Blanche Arral, who also sang.

"A lesson for almost every professional singer on the American Concert Stage today."

Evan Williams was heard to great advantage in songs by MacFadyen, Cadman, Hammond, Huhn, Cornelius, Dvorak, Grieg, Brahms and the aria from Puccini's Boheme, "Your Tiny Hand," sung in English, as were all other numbers. If singing in English always meant the wonderful diction of Mr. Williams, then truly no battle need be fought for the vernacular. Such work is a lesson for almost every professional singer on the American concert stage today. The beautiful art of Mr. Williams was listened to with delight and the demand for encores insistently followed every program group.—*Evening News*, Buffalo, N. Y., March 3rd, 1916.

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LOS ANGELES SPENDS \$45,000 FOR OPERA

Receipts of Boston Company Totalled That Sum for Week's Performance

LOS ANGELES, CAL., March 12.—The Boston Opera Company closed a week engagement in Los Angeles to-day, in which its total box office receipts were in the neighborhood of \$45,000. A special performance of "Madama Butterfly" was staged Sunday afternoon to meet the demand.

The largest houses were drawn by "L'Amore dei Tre Re" of Montemezzi, which was heard twice, and by a composite program Saturday. The Mason Opera House, where the Boston-Pavlova company appeared, will accommodate an audience drawing receipts of only \$5,900, even at the high schedule of prices charged, five dollars down to one dollar.

Had the company been able to secure the Auditorium, with its seating capacity of 2800, the prices might have been lowered and the total receipts increased. But the Auditorium is given over to a picture show.

With its large array of first-class principals—Zenatello, Mardones, Gaudenzi, Chalmers, Lyne, Teyte, Miura, Gay, Marcel and others, with the beautiful spectacle offered by the Pavlova dancers and with the excellent orchestra, under Director Moranconi, this company offers the best musical entertainment heard here since the Metropolitan Opera Company's earlier visits to Los Angeles fifteen years ago.

The large audiences speak well for the local management of L. E. Behymer in the face of the financial stringency, not yet entirely dispelled in the West.

W. F. G.

Schenectady Hears New York Singers in Parker Oratorio

SCHENECTADY, N. Y., March 11.—Parker's "Hora Novissima" was sung for the first time in this vicinity at St. John's Church on Ash Wednesday by a choir of 125 voices, assisted by an augmented orchestra of forty-five musicians, under the direction of J. Bert Curley. The choir was assisted by Mme. Caroline Hudson-Alexander, soprano, Mme. Nevada Van Der Veer, contralto, Reed Miller, tenor, Frank Croxton, bass. James McLaughlin, Jr., organist of St. John's Church, Troy, was at the organ.

W. A. H.

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COLORADO CLUB HAS SATISFYING SEASON

Good Financial Report For Year
—Presents Frances Alda and
Frank La Forge

COLORADO SPRINGS, COL., March 15.—The Musical Club is ending its present season with a surplus of several hundred dollars, which will enable it to wipe out the deficit of last year. A recent activity of the club worthy of particular mention is its inauguration of a special department of students' work. The younger people associated with the club are to be given opportunity for hearing special programs at regular intervals, which will

aid them to perfect themselves in the art of effective public appearance. The "Girls Musical Club" is a new society which seeks, through special organization, to encourage an appreciative hearing for the work of its members.

The concluding concert of the Musical Club's artist series was given at the Burns Theater on March 9. Mme. Frances Alda, although nominally the star of the occasion, in reality shared honors with Frank La Forge, accompanist and assisting artist. Mme. Alda's offerings, with the exception of a Purcell song and two numbers from Puccini's opera "Manon Lescaut," consisted almost exclusively of songs of modern type and period. The singer proved herself interesting in all her numbers.

Mr. La Forge maintained not only his reputation as an accompanist, but was recognized as a soloist and composer of deserved fame.

The first of the semi-monthly programs given by the Musical Club in February was devoted to Hungarian music and featured five folk songs of that country, sung in the original tongue by Anton Kalmar. "Scandinavian Composers" were discussed at the meeting of Feb. 28. Mrs. Bruce Haney, violinist, of Philadelphia, was the guest soloist.

At its monthly meeting for March the American Music Society had as its leading program number a quartet for violins with piano by J. Slunicko, and a "Slavonic Dance" by Dvorak. T. M. F.

MUSIC AT NATION'S CAPITAL

Concerts and Studio Recitals Make Busy Week in Washington

WASHINGTON, D. C., March 20.—Under the patronage of its director, Mary A. Cryder, the Nevin Quartet gave a delightful Sunday afternoon musicale at the Cryder studio. The quartet is composed of Myra McCathran, Ruth W. Simpson, Nellie N. Shore and S. Elizabeth. Florence K. Solin was at the piano.

The Monday Morning Club, under the direction of Edgar Priest, gave its second concert of the season recently. The assisting artist was Ethel Garret Johnston, pianist, while the soloists from the society included Mrs. Harold A. Brooks, Mrs. Gideon H. Pillow and Mrs. McCarty Hanger.

Robert C. Stearns was assisting artist at the Gebest studio recital, which closed with the Liszt Polonaise in E Major by Frank Gebest.

As a tribute to St. Patrick's Day, Mrs. Edythe Marmion Brosius gave a harp recital of Irish melodies and songs in McMahon Hall of the Catholic University. There were also piano duets by Rev. F. J. Kelly, A. Schellinger and C. Fenton, as well as Irish songs by Vincent Murphy and appropriate choruses.

The Marine Band String Quartet gave an artistic program in the concert hall of the Library of Congress, those taking part being L. Taylor Branson, first violin; Herman B. Hoffman, second violin; Peter Haszen, viola, and Fritz A. Mueller, cello.

An aspirant of the piano who promises much in the future was heard in recital recently in the person of Richard Barrett. His program displayed versatility, good technique and comprehension of the compositions. W. H.

New Fay Foster Composition Dedicated to Florence Austin

Florence Austin, the American violinist, who is now on a tour of Maine with the W. R. Chapman Concert Company, met Fay Foster on the way to Portland and learned that the American composer had recently completed a violin piece which she had inscribed to Miss Austin. They tried it over at the home of Ethelinde Smith in Portland, and the result is that Miss Austin has become enamored of the work. On March 13 the violinist appeared with her colleagues, the members of the Criterion Male Quartet, in Old Town, Me. Miss Austin played numbers by Hubay, Saint-Saëns, Gounod-d'Alard, Sarasate, Boccherini-Musin and Leonard.

NEW SONGS HEARD AT McCORMACK RECITAL

Tenor Presents Charming Group of Burleigh and Granados Compositions

A new Granados song, "The Goddess in the Garden," and five songs from Laurence Hope's "Indian Love Lyrics," set to music by Harry T. Burleigh, formed the novelties on the program which John McCormack gave Sunday afternoon, March 19, before the usual capacity audience at Carnegie Hall.

The settings for the Laurence Hope lyrics have been admirably done. Mr. Burleigh has handled cleverly the exotic Eastern themes used in the five songs, and his gift of melody is strikingly apparent in the "Jungle Flower." The

other songs in the group were "Among the Fuchsias," "Kashmiri Song," "Till I Wake," and "Worth While." Mr. McCormack was suffering from a cold, a circumstance announced before the program began. In spite of all the aids which his admirable art brought, it was impossible for him to avoid marring, at times, the beauties of the Indian love songs. The new offerings by Enrique Granados is a pretty bit of Spanish love music, deftly handled, but containing nothing especially praiseworthy or distinctive in theme or treatment.

Mr. McCormack's Irish folk songs, as usual, won great applause, to which he responded with the James P. Dunn composition, "The Bitterness of Love," Kreisler's "Old Refrain," and, finally, "Mother Machree." A Mozart aria, Schumann's "Spirit Presence," and a Max Reger song made up Mr. McCormack's other offerings.

Donald MacBeath, violinist, came in for a liberal share of applause, and Edwin Schneider supplied superb accompaniments. M. S.



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PROBLEMS OF THE CONDUCTOR OF AN AMATEUR ORCHESTRA

Georges Longy Tells Why He Prefers to Lead a Non-Professional Band—Qualities Essential in Conducting—Eurhythmics and the Russian Ballet

Bureau of Musical America,
120 Boylston Street,
Boston, March 18, 1916.

THERE are performers who are not musicians, and there are good musicians who fail as performers. There is in Boston a man who enjoys the highest reputation in both fields. He is Georges Longy, the first oboist of the Boston Symphony Orchestra, the head of the Longy School of Music, the leader of the Longy Club of players on wind instruments—a club famous throughout this country for the quality of its performances—and the present conductor of the orchestra of the MacDowell Club of Boston.

An oboist of international reputation, one of the foremost artists of the Boston Symphony Orchestra, which he has helped to make famous, Mr. Longy has also busied himself in Boston with conspicuous success in coaching singers and instrumentalists, and as conductor of more than one orchestral organization. As conductor of Mrs. R. J. Hall's Orchestral Club Mr. Longy directed in seasons past some of the most interesting series of concerts this city has had, the programs consisting principally of modern French music, of which, naturally, he is a particularly enthusiastic and able exponent. This orchestra was composed principally of amateurs, with a salting of professionals, players from the Boston Symphony Orchestra, for the final rehearsals and the concerts. In the case of the MacDowell Club Orchestra Mr. Longy has under him more amateurs, and professional players from the Boston Symphony Orchestra assist only when instruments seldom played are not present in the MacDowell organization.

Prefers to Conduct Amateurs

Mr. Longy, who has played for many years in important orchestras in Europe and America, prefers amateur to professional players, as a rule, when he conducts. "There are, of course, many special difficulties in rehearsing an orchestra of amateurs," said Mr. Longy.

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- Mar. 18—N. Y. Rubenstein Club, Derby, Conn.
- Apr. 12—New Wilmington, Pa.
- Apr. 16—Lindsborg, Kan., Festival.
- Apr. 17—Lindsborg, Kan., Recital.
- Apr. 22—Chicago Musical College.
- Apr. 25—Pittsburg Mozart Club.
- Apr. 27—Paterson Festival.
- Apr. 30—Boston Choral Union.
- May 1—Providence, R. I.
- May 2—Engelwood Choral Soc.
- May 4—Newark Festival.
- May 6—Schenectady.
- May 8—Ridgewood Orpheus.
- May 11—Jersey City Festival.
- May 18—Nashua Festival.
- May 19—Nashua Festival.

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"The full orchestra is not always available as it is with professionals; it is not always possible, at will, for the conductor to rehearse the different divisions of the orchestra by themselves; there



Georges Longy, First Oboist of the Boston Symphony Orchestra, Conductor of Amateur Orchestras in Boston, Head of the Longy School of Music and Leader of the Longy Club of Wind Instruments

are technical limitations. But there are enthusiasm, amiability and willingness to work. One often has to spend a good deal of time on preparatory detail, but, on the other hand, it is more often possible to make an amateur understand your precise wishes and carry them out, than it is to accomplish the same thing with a professional. In the first place, the professional thinks rather highly of himself. Secondly, if he is your colleague you feel delicate in dictating an interpretation which may wholly conflict with his ideas. And the professional is likely to give less concentrated attention to his work than the amateur, who loves what he is doing, perhaps, with some difficulty and who anxiously desires to please the leader.

"I am free to acknowledge that for me, personally, it is less trying to conduct than to play. If, as a player, you sit in the orchestra, a player of a wind instrument, for instance, you often find yourself the soloist of the moment. Your solo you wish to be exactly right, in its intonation, phrasing, dynamics, etc. It will show out and cut like a knife if that is not the case, while, on the other hand, the tone (even if it is a little out of tune) of a single violin will merge with the other violins; a wind instrument with a solo part is up for the world to stare at.

"But, if one conducts, the technical problem is no longer one's concern—at least, one's direct and personal concern—and if, as a conductor, I know my score thoroughly, know what I want, I have little reason for feeling nervous. Of course, it is the conductor's mission to help his artists. It should not be necessary for them to help the conductor, as is often the case. The player wants over him a man, in the first place, with the power of controlling, and also a man who has a practical knowledge of the actual difficulties of each instrument—when a passage lies uncomfortably, when the player is easily master of his

task, or when he must exert himself to the utmost. To feel the breath of an orchestra is a thing which can only come from an inborn gift, from practical experience with instruments, and from sitting in the orchestra at rehearsals. I think nothing can equal the value of this.

An Indispensable Experience

"Playing in former years in French orchestras, and later in this country, I learned to know, not only the technique of wind instruments, already a familiar matter with me, but what good string playing meant, and how to secure results from strings and other instruments. Nothing, with me, could take the place of that experience. It is almost indispensable for an orchestra leader. Yet there is one thing even more necessary than this—confidence, decision and practical common sense. Whether the membership of the orchestra is amateur or professional, the conductor must be able at all times to command the respect and allegiance of his men. Better a man qualified to lead, I should say, and a mediocre musician, than a man of famous abilities as a musician, who cannot impress himself upon his men."

Mr. Longy and his daughter Renée, who teaches eurhythmics at the New England Conservatory of Music, after the precepts of Jaques Dalcroze, have been especially interested in the Russian Ballet. "Was this ballet a substantial foundation for a future art in Russia?" I asked. Mr. Longy was not so sure of it. "Is it not the art of pantomime interpretation," said he, "rather than ballet in the original sense of that word? By a series of stage pictures the music is interpreted by these Russians, but the ballet in itself is surely a plastic art even more intimately associated with music. It is, or should be, bodily motion modeled upon the rhythm, the curve, the innermost meaning of the musical phrase."

TOWNSEND CHORUS IN BOSTON CONCERT

Chromatic Club Day Brings Out Large Gathering—Other Local Programs

BOSTON, March 18.—Chromatic Club day (Tuesday) brought another large gathering to the Hotel Tuileries for the semi-monthly concert of that club. The program was presented by Ethel Frank, soprano; Anne Hathaway Gulick, pianist; Beryle Smith, violinist, and a violin, 'cello and piano trio, consisting of Elinor Whittemore, Marjorie Patten Friend, and Mme. Edith Noyes Greene respectively. Mary Shaw Swain and Edna Stoessel were the accompanists.

The Choral Music Society, Stephen Townsend conductor, gave the second concert of this season on Tuesday evening, the 14th, in Jordan Hall. As can always be expected from a program of Mr. Townsend's choosing, its numbers were nearly all novel. The program was as follows:

Foote, "Recessional"; Stanford, "Songs of the Sea," "Drake's Drum," and "Devon, O Devon, In Wind and Rain," "The Old Superb"; Sinding, Four songs for finale chorus with soprano solo (first time here), Russian songs; Tschaikowsky, "The Nightingale"; Slonoff, "The Song of the Cudgel"; Traditional, "Kalinka"; Pantchenko, "Oh, My Mother Volga"; Bortniansky, "Divine Praise"; Traditional, "Down St. Peter's Road" (all these for the first time); Cul, "Nocturne" (first time here); Rachmaninoff, "Cherubim Song"; Converse, "The Song of the Stars."

Mr. Townsend has set high standards in his programs of the Choral Music Society. The Russian songs, heard for the first time, were most attractive and interesting. The chorus gave an effective

"Did you see 'Petrouchka'?" he continued. "There is a real union of music, gesture, dramatic development. Each tone had the most intimate relation to developments on the stage. From these developments, indeed, the music was inseparable. In its technique, its style, its artistic completeness, this work seemed to me one of the most extraordinary achievements of the Russians."

The Teaching of Eurhythmics

If you touch a person's hobby you are in danger of provoking an avalanche of enthusiasm. Miss Longy took up the conversation at this point. She believed, she said, that the French were fostering a new school of dancing, closely associated with classic tradition, and yet as plastic and "interpretative" as any of the newest artistic fads of the ballet. This, she said, was Mr. Dalcroze's "Eurhythmics," which remain always art, but with noble, simple lines, and art associated with a most intelligent appreciation of music. Paris had recognized this new artistic impulse and had encouraged eurhythmics in certain theaters. This art was basically allied to Greek ideals of beauty, and was much nearer classic principles than the very national product of Russia.

Of the eurhythmics of Jaques Dalcroze, Miss Longy has long been a student, and has during the past season taught classes at the Longy School and at the New England Conservatory of Music. "It makes better technicians and better musicians of them," said she, and Mr. Longy agreed.

Next season Mr. Longy will extend the scope of his classes. Classes in the flute, clarinet, violin, 'cello and harmony will be added to his curriculum, and a series of medals and diplomas for the pupils who have taken the whole course in solfeggio, which is one of the most distinctive features of Mr. Longy's school, will be given. There will also be an instructor for the harp.

OLIN DOWNES.

delivery of them. In the "Songs of the Sea" of Stanford, the solo parts were ably sung by William H. O'Brien, baritone. His voice is full and rich and he handles it with skill. There was a large and appreciative audience.

Henry Wry, organist and musical director at the Old South Church, played a most interesting organ recital in that edifice on Thursday afternoon, March 16. That organ music is an appealing factor to the Boston public was conclusively proven on this occasion, as every pew in the church was occupied. Mr. Wry gave a masterful performance of the following well-chosen program:

"Première Symphonie" Maquaire; "Scherzando," Pierné; "Récitatives et Corale," Karg-Elert; "Canon in B Minor," Schumann; "Pastorale," Farjeon; "Angelus," Karg-Elert; "Toccata in F," Bach; "An Elizabethan Idyll," T. Tettius Noble; "Le Petit Berger," Debussy; "Marche Pontificale," Widor.

During the illness of Frederick W. Wodel, conductor of the People's Choral Union, George Sawyer Dunham is rehearsing that organization in preparation for a performance of Verdi's "Requiem," to be given in Symphony Hall some time in late April.

G. Roberts Lunger, baritone, has been appointed as a member of the quartet at the Old South Church in Copley Square, Henry Wry organist and musical director.

W. H. L.

Professor Glover Composes Song Cycle

TROY, N. Y., March 11.—Prof. William L. Glover, director of the Emma Willard Conservatory of Music, is the recent composer of a cycle of songs entitled "Beautiful Eyes." The words are taken from a German text, the translation of which is also by Mr. Glover.

W. A. H.

Gatty Sellars, the English organist, gave successful recitals recently in Steubenville, Ohio, and Huntington, W. Va.

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"Chopin," April 6, at 3:30 P. M.

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FLONZALEYS PLAY TANEIEFF MEMORIAL

Charming Work Superbly Given
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Solo Work

In memory of Sergius Taneieff, who died last June, the Flonzaleys performed the Russian composer's Quartet in C, Op. 5, at their final New York concert of the season in Aeolian Hall, on March 14. The work is quite unfamiliar here, more's the pity. For it is profusely charged with melodic beauty, the fabric woven by a master hand, the structure flawless.

The *Finale* is the least interesting of the four movements. The *Tartar* has his swing in the *Scherzo*, and occasionally one feels a suggestion of the bleak steppes in this barbaric second movement. Its middle section is sunnier, but soon makes place for the passionate and melodramatic first idea. The movement is orchestral in character. The *Adagio espressivo* is lovely. The sentences, not always of the most distinguished order, are spun so consummately that the movement enters the consciousness freely and lingers there. The opening *Allegro* is the finest of the four. Laid out on broad lines and built from worthy material, this movement proved not one bar too long and never tried the listener's patience. A characteristic of the work is its dynamic diversity. The Flonzaleys Quartet played it superbly.

Alfred Pochon, second violinist of the Flonzaleys, was the soloist of the eve-

ning, playing the Bach Prelude and Fugue for violin alone, from the G Minor Suite. Mr. Pochon played this masterpiece as it is rarely played here. His large, pure tone, impeccable technique, irreproachable style and intellect, coordinated perfectly. He was thunderously applauded. The Schumann Quartet in A Minor, Op. 41, No. 1, delivered in virtuoso-like fashion, closed the concert. The attendance was very large in spite of unfavorable weather. B. R.

COLLEGE ORCHESTRA HEARD

Compositions of Indiana 'Cellist on Bloomington Program

BLOOMINGTON, IND., March 11.—The University Orchestra under the direction of Dr. Charles D. Campbell was heard in a concert on Sunday afternoon, March 5, in the Men's Gymnasium that attracted an audience which filled the auditorium. The personnel of the orchestra was augmented on this occasion, having the assistance of several members of the Indianapolis Orchestra.

Two soloists were heard, Margaret Meunier, pianist, who played the Grieg, Henselt and Liszt compositions, and Adolph H. Schellschmidt, 'cellist, in a group of his own works. The accompanist was Louise Wolfe. P. S.

Greetings from Berlin

To the Editor of MUSICAL AMERICA:

My daughter, Augusta, and myself are looking forward with pleasure toward meeting our friends in America next winter.

With kindest greetings,
Yours sincerely,
SELINA O. COTTLOW.
Berlin, Feb. 3, 1916.

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MUSICIANS' CLUB HONORS CHADWICK

Works of American Composer Form Program of Rare Excellence

The program given at the Musicians' Club of New York on Tuesday evening, March 14, was especially interesting and effective in that the club honored the noted American composer, George W. Chadwick, by presenting a program of his works.

Paired with the high character of the music given was the musical worth of the artists presenting the program, the Saslavsky String Quartet, Arthur Whiting, pianist; Herbert Witherspoon, bass, and Harry M. Gilbert, accompanist. Mr. Chadwick had come on to New York to attend the concert and was warm in his expressions of praise for the interpretations. The audience was largely made up of prominent figures in the musical world.

The first number on the printed list was the String Quartet in G, in which Mr. Chadwick has given rare proof of his contrapuntal skill and fertility of resource. Harmonic beauty of a high order was notable throughout. The work was played superbly by the quartet, with perfect intonation and perfection of ensemble.

The Quintet for Strings and Piano in E Flat was a work rich in rhythmical variety, and Mr. Whiting assisted in bringing out its poetic beauty and melodic charm.

John Lloyd Thomas, speaking on be-

half of the club, spoke of the pleasure which was given by Mr. Chadwick's presence and of the audience's gratification in hearing the works of their distinguished compatriot.

Six Chadwick songs, the familiar "Ballad of Trees and the Master," a beautiful setting of the Lanier verse; "In My Beloved's Eyes," "Love's Image," "When Am Dead," "Adversity" and "Was I Not Thine?" were Mr. Witherspoon's initial offering, the singer adding a faultless interpretation to Mr. Chadwick's high gift of composition for voice. "Lochinvar" was the closing offering of Mr. Witherspoon's program, to which several encores were added before he was permitted to leave the stage. M. S.

RUSSIAN DANCER SUES

Maklezova Asks \$10,000 of Diaghileff—
Latter Brings Counter Suit

Boston dispatches of March 8 to New York newspapers state: Xenia Maklezova brought suit in the Superior Court today for \$10,000 against Serge Diaghileff, of Petrograd, for alleged breach of contract to employ her as a premier dancer. The alleged contract was made in Petrograd on Sept. 18, 1915, calling for performances in North America from Jan. 18 to May 1, 1916. The plaintiff alleges that the defendant has prevented her from carrying out her part of the contract.

Diaghileff recently brought the "Ballet Russe" to Boston for a short engagement. Maklezova was replaced early in the run by Lydia Lopokova, and reports were that Maklezova was extremely jealous of Lopokova.

Diaghileff at once brought a counter suit against Maklezova for \$10,000, claiming failure on her part to perform her contract.

Seattle Chorus Gives Concert to Aid Tacoma Choir

TACOMA, WASH., March 2.—An interesting presentation of "The Creation" was a notable musical event at the First Presbyterian Church, on March 1. It was given by the sister church of Seattle. The chorus of seventy-five was assisted by three prominent soloists of Seattle. The organ accompaniments were played by Prof. A. H. Bewell, director of the chorus.

At the regular fortnightly concert of the Ladies' Musical Club the performers were Sophy Preston, Dr. Robert L. Schofield, Mrs. S. Morley Jackson, Emmeline Powell, Katherine Robinson and Blanche Yorktheimer.

Phoenix (Ariz.) Lyric Club Scores Concert Success

PHOENIX, ARIZ., March 4.—The Lyric Club, under the leadership of William Conrad Mills, was heard in a delightful program on Wednesday evening, Feb. 16, in its fourth concert of the season. The appearance was under the auspices of the Junior Guild of Trinity Parish, of which Mr. Mills is choirmaster, and the auditorium of Cathedral House was filled with an audience that expressed its emphatic approval of the excellent work of both chorus and soloists. The latter were Mrs. W. B. Barr, violinist, and James J. McBain, baritone.

Music Lovers' Club Ends Its Fourth Season

The Music Lovers' Club, auxiliary of the Symphony Society of New York, ended its fourth season with a reception on March 7, at the residence of Mrs. Edwin B. Holden, 323 Riverside Drive. Members of this organization are prepared for certain concerts of the Symphony Society by means of "Intimate Talks" at the piano, given them by Walter Damrosch, Harry Harkness Flagler, president of the Symphony Society; Conductor Damrosch and some of the leading artists of the orchestra were present at this reception.

Reed Miller in Railroad Wreck

While Reed Miller was on a recent trip from Montreal to Chicago, half way to Kingston the train was wrecked and the tenor, along with his fellow passengers, was awakened at 4 o'clock in the morning to find his Pullman ten yards off the track, while the day coaches ahead were completely smashed and a number of people were killed and injured. Mr. Miller managed to get into some clothes and to share in the relief work, over thirty passengers requiring attention. Finally the wreck victims were taken to Kingston where they were given coffee and then the party continued to Chicago, where Mr. Miller arrived eighteen hours late for an important engagement.

**GERMAINE SCHNITZER
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ROMANTIC RECITALS**



Germaine Schnitzer, Gifted Pianist

Germaine Schnitzer, the distinguished pianist, whose Romantic Recitals the past season in New York have attracted widespread attention, will make an extended tour of the country during the coming season and will give recitals of this class of music in many of the important music centers of the country. Mme. Schnitzer has an extensive following as result of the artistic work she has done in past seasons. Her tour of the country will be looked forward to by music lovers.

In co-operation with the management of Haensel & Jones, Laszlo Schwartz, the well-known manager, will assist in handling Mme. Schnitzer's affairs during the coming season. Mr. Schwartz plans to prepare some interesting articles in connection with Mme. Schnitzer's Romantic Recitals. These will be of such a nature as to be of distinct value from an educational standpoint.

Kneisel Quartet Welcomed in Middle-town (Conn.) Recital

MIDDLETOWN, CONN., March 11.—The third concert of the Middlesex Musical Association presented to a large audience of music lovers at the Middlesex Theater on Thursday evening, March 8, the Kneisel Quartet, in a program that included the Dvorak Quartet in F Major, Beethoven and Handel compositions and examples from the modern Russian school, by Glazounoff and Gliere. The excellence of the program and the popularity of the Kneisels attracted a large audience, that was enthusiastic in expressing its appreciation.

Frances Pelton-Jones Plays for Club at Pittsburgh College

PITTSBURGH, PA., March 12.—The Whitmer Music Club of Pennsylvania College for Women, Pittsburgh, presented Frances Pelton-Jones in a harpsichord recital at the college on March 10. Mr. Mayhew assisted Miss Pelton-Jones. Miss Pelton-Jones's playing was a revelation of the charms of the harpsichord especially in Daquin, Boccherini, Rameau and Loeillet works. Helen Steele, a senior in the college, is the president of the Whitmer Music Club.

Atlanta Opera Sale Opens with Rush on Box Office

ATLANTA, GA., March 13.—The season ticket sale for Atlanta's spring season of the Metropolitan Opera Company opened last week with a rush. On the first day almost a continual line of opera patrons waited their turn, and extra

clerks were employed to take care of the large number of out-of-town orders.

The free organ concert at the city auditorium on Sunday had as a feature the solos of Mrs. Herman L. Baer, of New York City, lyric soprano. She was accompanied by Walter Peck Stanley. An event of the week in musical circles was the concert at Agnes Scott College on Saturday night by Mme. Emma Van de Zande, the German soprano. Numbers by George Linder, Wilford Waters, Mrs. Benjamin Elsas, Mrs. Annie May Bell Carroll and Mrs. M. M. O'Brien were features of a public concert given by the Woman's Study Club.

L. K. S.

TROY SINGERS IN CONCERT

First Appearance This Season Has Cecil Fanning as Soloist

TROY, N. Y., March 10.—The Troy Vocal Society gave its first concert of the season last night in Music Hall, assisted by Cecil Fanning, baritone. His offerings included a well-delivered air from "Hérodiade," Grieg, Schumann, Hailé and Rimsky-Korsakoff numbers, two old French songs, an old Irish melody, a "March Call" written for him by Francesco de Leone and "Thine Eyes," a lovely composition written for Mr. Fanning by William L. Glover, the accompanist for the society, who shared in the applause given the singer.

"The Festival Chorus," by Baldamus, included incidental solos by Stephen Harrington and Fritz Beiermeister. "When the Boys Come Marching Home," by Speaks, was sung in fine martial spirit, with incidental solo by C. B. Stewart. "Intquier Vitae" was sung as a memorial tribute to Halter S. Stanhope, a member of the society who recently died. H. B. Turpin was accompanist for Mr. Fanning and C. A. Stein conducted the choral singing.

W. A. H.

TWO LOUISVILLE CONCERTS

Organist Baldwin and Catholic Chorus in Sterling Programs

LOUISVILLE, KY., March 12.—An appreciative audience filled to overflowing the Fourth Avenue Methodist Church last Sunday evening, to hear the organ recital of Dr. Minor C. Baldwin of New York. Solos were sung by Mr. Garrison and Mrs. Kendall of the church choir.

On Monday evening, at the Galt House Auditorium, the Louisville Catholic Choral Union, under the direction of Anthony Molengraft, gave a concert of much distinction and interest. The able participants were Susan Christoloph, soprano; Louis Hoffman, baritone; a quartet made up of Florence Stegner, Loraine Pracht, Messrs. William Wagner and Louis Herm, and Mrs. Molengraft accompanist.

H. P.

Leopold Godowsky in Cuban Tour of Six Concerts

Leopold Godowsky, the celebrated pianist, gave a recital in Youngstown, Ohio, on March 5, and Franklin, Pa., on March 8. On March 11 he left for Havana, Cuba, where he will give six concerts. After he finishes his Cuban tour he will return, filling engagements at Tampa, Miami, Lake City and Tallahassee, Fla.; Fort Smith, Ark.; Nashville, Tenn.; Meridian, Miss., and New Orleans, La. He appears with the Philadelphia Orchestra on April 14 and 15; at Chicago, April 23; Marquette, Mich., April 24; Lincoln, Neb., April 27; Omaha, Neb., April 28; Tulsa, Okla., May 2; St. Louis, Mo., May 4.

Phonograph Engagement and Church Post for Judson House

Judson House, the young tenor, has been engaged by the Columbia Phonograph Company as one of its regular artists. Two of his records are on the market already. Mr. House has been engaged as soloist at the First Congregational Church of Montclair, N. J. His concert management is under the direction of Foster & David.

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TEXAS EDUCATOR LECTURES

University's Dean of Music Addresses Dallas Audience

GREENVILLE, ILL., March 11.—The largest musical organization ever formed in Bond County has been brought together under the name of the Bond County Musical League. More than 150 members joined at the initial meeting. In this membership are many who are not active musicians, but will serve on committees in promoting musical interests and the love of good music throughout the county generally.

The officers of the new association are: President, Bertha White; vice-president, Prof. A. W. Niedermeyer of Greenville College; secretary-treasurer, Prof. G. M. Layman. Two concerts, by local singers and musicians, have been given under the auspices of the league, and plans are under way for next season's entertainments, which will, it is expected, include appearances with the league of several famous artists.

Na Zdar!

To the Editor of MUSICAL AMERICA:

To say that I consider your paper the most interesting musical paper in this country is no mere phrase, for I look forward to it, and have been sending parts of it all over the world to various musical friends.

"Mephisto's Musings" are a special treat. Mr. Arthur Farwell's articles have always been noble and elevating. Therefore, "Na Zdar!" which means "Success" in Bohemian.

With every good wish to your paper, from

LUDMILA VOJACEK-WETCHE.

New York, March 5, 1916.

DALLAS, TEX., March 4.—The Dallas Music Teachers' Association had for its guest at a banquet in the palm garden of the Adolphus Hotel on the evening of Feb. 26, Frank L. Reed, dean of music of the University of Texas. After the banquet, which was attended by sixty of the leading teachers of the city, he was escorted to the platform and introduced by Harold Kellogg, president of the association, to some 250 music-lovers who had assembled to hear him lecture on "Musical Appreciation."

It is the aim of the association to present lecturers from time to time and do an educational work in its line. There is no doubt that John C. Freund's propaganda and address some two years ago did much toward arousing interest in and enthusiasm about music in our city. It is safe to say that "Musical Appreciation" from every viewpoint has increased one hundred per cent since then.

E. D. B.

Blind Violinist in Début Recital at Salt Lake City

SALT LAKE CITY, UTAH, March 4.—A violin recital by Albert Freeman, the blind pupil of George E. Skelton, was heard at the Consolidated Music Hall, on Thursday evening, Feb. 17, when a capacity audience heard the young violinist in a program that displayed his skill, admirable tone color and excellent technique. Mr. Freeman was assisted by Adelaide Anderson, pianist, and a string orchestra of nine young women, with Mrs. George E. Skelton at the piano.

Charles Dalmores
CELEBRATED TENOR
CHICAGO GRAND OPERA ASSOCIATION
BOOKING FOR 1916-1917—ALBERT D. GOULD, KIMBALL HALL, CHICAGO

NEW BOOKS ABOUT MUSIC

THE distinguished theorist, Percy Goetschius, has put forth what appears to be his crowning opus in "The Larger Forms of Musical Composition," published by G. Schirmer.* In the sub-title one learns that the book is "an exhaustive explanation of the variations, rondos and sonata designs, for the general student of musical analysis, and for the special student of structural composition." This description fits the work admirably. One can hardly do better than to quote a little further from Dr. Goetschius:

"The present volume is a sequel to the *Homophonic Forms* and *Applied Counterpoint* (former works of this author). It claims to be no more than a *guide* for the student through the successive stages in the evolution of the larger and largest forms of music structure. Therefore, the *classic* point of view has been adopted and illustrated, not only because that would appear to provide the most reliable basis of technical habit, but also because the thorough knowledge of these older forms must precede the inevitable and desirable advance into the modern ones."

" * * * The student who desires to obtain a general view of this structural territory, or to proceed more quickly, may limit himself to the paragraphs in larger type, which are continuous and complete. The additional elucidations in smaller type, and the references, are so ample that they also may be partly omitted by those who prefer a shorter, though somewhat superficial course. The analytic student will omit the given exercises. The practical student must make faithful use of them."

This gives a rapid view of the book's plan. Technically, it is made up of four divisions, headed respectively, "The Variation Forms," "The Rondo Forms," "The Sonata-Allegro Forms" and "Compound Forms." These divisions are in turn par-

**"THE LARGER FORMS OF MUSICAL COMPOSITION."* By Percy Goetschius. Published by G. Schirmer, New York. Price, \$2. Pp. 231.

celed into chapters which treat of such tidbits as the Ground-Bass or Basso Ostinato, the Passacaglia, the Chaconne, the small and large Variation Form, the First, Second and Third Rondo Forms, the Sonatina-Form, the Sonata-Allegro Form, the Miniature Sonata-Allegro, Irregular Forms, Isolated Unique Designs, the Overture and Compound Forms.

Those familiar with the profoundly thorough style of Dr. Goetschius will recognize in this book those elements which have distinguished its forerunners. There are numerous discerningly chosen musical illustrations—Dr. Goetschius has ever been generous in the way of examples. This latest effort of his would seem to complete one of the most important series of theoretical works published in any language at the present time. It is a noble cornice to grace the fine substructure which his years of toil have erected. Its inscription reads, "To my dear friend and fellow-student, Edgar Stillman-Kelley. * * *

ANOTHER has been added to the already overgrown list of books on harmony, this latest differing from the general run, however, in that it advocates teaching harmony at the piano. The book is by Uselma Clarke Smith and is called "Keyboard Harmony."† In truth, that is about the utmost that can be acquired from a perusal of it. Frankly, we do not believe that any branch of music, excepting, of course piano, should be taught at the keyboard. Mr. Smith's premise, to be found in his preface, sounds logical: "As the subject is generally taught from text-books and in class, there is no reference, or but a very indirect one, to the actual sounds involved, and the working out of the problems becomes simply an exercise of the pupil's ingenuity, having, as such, no obvious connection with his other musical studies."

For the most part, this is true. However, Mr. Smith's method need not necessarily be right merely because the orthodox systems are faulty. Mr. Smith knows as well as anyone else the difference between the pure and the tempered scales. This being so, why would he have the embryonic musical mind develop around a makeshift scale? Furthermore, it is of the prime importance to foster the tyro's faculty of "hearing with the eye." We are not dogmatic when we say that the piano is at best but a crutch, a stay that only the theoretically feeble find necessary. Mr. Smith claims that he wants the various combinations and successions to be "appreciated" through the ear and hands. His book, if faithfully followed, will find the progressions, etc., "appreciated" through the ear as piano sounds. What the hands have to do with the study of musical theory, we are at a loss to determine. The writer hopes earnestly

†*"KEYBOARD HARMONY"* By Uselma Clarke Smith. Published by G. Schirmer, New York. Price, \$1. Pp. 87.



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that such a system as outlined by Mr. Smith will never come into general practice.

The book is divided into five parts, taking the student from the simplest rudiments into modulation. The arrangement is rational, each of the parts being split into sections, with recommendations given for the consecutive study of these various sections. Mr. Smith is obviously a thoroughly versed musician, but we fear that his way of teaching harmony has a fallacy at its core. B. R.

WAR PRISONERS IN OPERA

Remarkably Good Productions Made at Camp Near Cassel

German newspapers are printing interesting accounts of the big prison camp on the outskirts of Cassel, overlooking Wilhelm Heights, in which the prisoners enjoy all the comforts and conveniences of a big city.

The interesting part of this vast camp, says the New York *Herald*, is the Jewish theater, in which are seats to accommodate an audience of nearly a thousand. On Saturday evenings performances are given, and it is then that the theater presents a remarkable picture. In the first rows of the orchestra sit the German officers, and behind them are the French, Russian and other prisoners of war. The orchestra, which is an excellent one, is composed entirely of Frenchmen who are all trained musicians. Recently the one-act opera "Bar Kochba" was given, followed by the opera "The Destruction of Jerusalem." Artistic programs, containing pen and ink sketches drawn by artists in the camp, are distributed. These contain a synopsis of the plots of the operas and plays and their history. The conductor of the orchestra is the most remarkable man of the company, for he writes the score of the opera from memory entirely and drills the chorus and orchestra.

There are singers in the operas with good voices, and the costumes, all prepared in the camp, are historically accurate. The chorus is composed of

twelve men and the performance goes with a dash that rouses the enthusiasm of the audience. The orchestra is composed of five first violins, five second violins, two flutes, two clarinets, an oboe and a bass. The conductor is a Frenchman. The cast is composed entirely of Jewish prisoners who sing in Hebrew.

Four Polish Jews compose the ballet. After the operatic performances follow short comedy acts, Jewish folk songs and folk dances.

This theater has been found a great tonic for the prisoners, for it lifts them out of the depression occasioned by the loneliness of life in the camp and during the week keeps them busy at rehearsals and making preparations for the performances.

SPALDING "ASSISTS" HIMSELF

Violinist Gives Recitals Unaided When Co-Artists Are Detained

Thrice within a recent week Albert Spalding, the great American violinist, had to come to his own rescue—first at Newark, N. J., and then Paterson, and at last Kansas City, Mo. In Newark he was booked for a concert March 2, when he was to have been assisted by Loretta Del Valle. Two days before the concert the prima donna was taken ill, and was unable to appear, so Mr. Spalding gave the recital alone. He was immediately engaged to return on March 31.

On Friday he and Andres de Segurola were to appear in a joint recital in Kansas City, under the management of Myrtle Irene Mitchell. Two days before it was time to start the Spanish basso found that it was impossible to get away from the Metropolitan, so again the violinist rushed to the scene alone, and there also he has been engaged for a return date.

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Rawlins, Wyo., March 2, 1916.

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To my dear friend, John McCormack

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SINGER RETURNS TO CONCERT STAGE

Regina Hassler-Fox Again Resumes Her Recital Program

MME. REGINA HASSLER-FOX, contralto, has returned to the concert stage after several months' illness. Her recent recital in Philadelphia, her first public appearance in that city, was received with enthusiasm by both press and audience. She will appear soon again in Philadelphia.

Mme. Hassler-Fox, who comes of distinguished musical and literary parentage, showed at an early age unusual artistic gifts. At fifteen, in spite of her proficiency and ambitions as a pianist, she was urged by noted musicians to cultivate her beautiful voice. She began her vocal studies with Siegfried Behrens, the well-known maestro of operatic performances for Carey, Kellogg, Patti and other renowned singers. Later on, Carl Wolfssohn, deeply impressed with her voice and musical powers, persuaded her father, Mark Hassler, to send her abroad. Mr. Wolfssohn personally made the arrangements for her course of study with Fraulein Orgeni, and the young contralto declares herself ever grateful to this excellent teacher.

Devotee of "Lieder"

She coached her operatic repertory with the late Max Spicker, with whom she worked three years. Mr. Spicker considered her vocally and musically his most gifted pupil, and deplored the fact that, with such a voice as hers and such



Regina Hassler-Fox, Whose Recent Illness Prevented Appearance During Early Part of Season.

fine dramatic instinct, she refused all offers for opera here and abroad.

In a recent interview Mme. Hassler-Fox said, "I do not declare that I shall never go into opera, for I know practically all the contralto and mezzo-soprano roles in the original French, German and Italian, and I believe that I could succeed in opera. However, I have grown to love *Lieder* above all else in my vocal work."

RECITAL BY DE WARLICH

Russian and Old French and English Songs on Baritone's Buffalo Program

BUFFALO, N. Y., March 6.—At the eleventh hour Mme. Povla Frisch, who was to have given a recital before the Chromatic Club Saturday afternoon, cancelled her engagement on account of illness and Reinhold de Warlich was hastily summoned by telegraph to take her place. Mr. de Warlich presented a program which was quite out of the ordinary. The first part was devoted to Russian songs, sung in the original; his second group was made up of old English songs and his third of old French songs. All these numbers were given with an excellent sense of their poetic value, while musically they were eminently satisfactory. Ellmer Zoller played artistic accompaniments and the large audience present was lavish with applause.

At Sunday's organ recital, a local singer, John R. Valentine, tenor, sang two solo numbers with tonal beauty and intelligence. He was heartily applauded and compelled to grant an encore number. The accompaniments for the singer were finely played by W. J. Gomph.

F. H. H.

Emerson Alumni Hear Marguerite Hazzard in American Songs

On Saturday evening, March 11, Marguerite Hazzard, lyric soprano, appeared before the Emerson Alumni at the Twelfth Night Club. Her program was composed entirely of songs by American composers, the first group containing three idylls from "Arcady," by Thomas S. Jones, Jr., the American poet, with musical setting by H. Alexander Matthews, and the second, "Allah," by Chadwick, and "A Birthday," by Woodman. Miss Hazzard has a voice of much beauty and her singing was most artistic. Encores given were Sidney Homer's "Ferry Me Across the Water" and James H. Rogers's "Love Has Wings."

Metropolitan to House Gounod Oratorio, to Be Sung for French Fund

For the benefit of the Committee Franco-Americaine of the Paris National Conservatory, a performance of Gounod's oratorio, "Mors et Vita," will be given on an elaborate scale at the Metropolitan Opera House about the middle of November, according to announcement made this week. It will be conducted by

Comte Eugène d'Harcourt, who has conducted the work in Paris at the Trocadero and at the Church of St. Eustache. For the performance here a special committee will be formed, and Mr. Gatti-Casazza has authorized the use of the Opera House. Comte d'Harcourt will conduct the oratorio in Los Angeles next month. The work is practically unknown here.

GIVE NEW GRANADOS WORK

Stokowski Players in Philadelphia Performance of Piece

PHILADELPHIA, March 13.—For its twentieth pair of concerts the Philadelphia Orchestra, at the Academy of Music last Friday afternoon and Saturday evening, in addition to an excellent performance of the Third Symphony, in F Major, of Brahms, offered a novelty in the presentation of some of the music from Enrique Granados's opera, "Goyescas," and brought forth one of the finest violinists heard here in a long time, in the person of Wassily Besekirsky, who made his local début. The "Goyescas" selections were the Intermezzo, a part of the original score, and a new Epilogue, which Mr. Stokowski played for the first time in public on Friday afternoon. Both of these numbers met with favor. Mr. Besekirsky played the Tschaikowsky D Major Concerto and won a complete triumph. A. L. T.

Young Virginia Violinist Wins Success in Two Cities

RAIDORD, VA., March 11.—Winston Wilkinson, Virginia's youthful violinist, played in Radford Thursday night, his second appearance here, and he had a large audience. Friday night he played in Roanoke for the Thursday Morning Music Club. Besides the Wieniawski Concerto, he played several Kreisler numbers and a Burleigh suite in which he completely captured his hearers.

J. T. M.

Injured Chicago Opera Chorus Girl Recompensed

Word came from Chicago on March 12 that Mme. Devries, a chorus singer who was painfully injured during a rehearsal of "Das Rheingold," with the Chicago Opera Company, last November, and who was unable to appear for the rest of the season, had received a check for \$935,

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RASELY-VIEH RECITAL

Tenor and Pianist Score Triumph in Northampton Appearance

NORTHAMPTON, MASS., Feb. 23.—George Rasely, the noted young Boston tenor, and George Vieh, pianist, gave a joint recital here last evening at the Mary A. Burnham School, to a large and most enthusiastic audience.

Mr. Rasely's share of the program consisted of groups of Old English, Old French and modern English songs, also the Cavatina from Gounod's opera, "Romeo and Juliet." He gave an extremely artistic delivery of every song, and made such a strong appeal that after the concert he was immediately re-engaged to give another recital here some time in May.

Mr. Vieh gave compositions by Debussy, Chopin, Raff and Griffes, and served as Mr. Rasely's accompanist as well. Four of Mr. Rasely's English songs were from the pen of Mr. Vieh, works recently completed by him.

Des Moines (Iowa) Choir Heard in Sacred Cantata

DES MOINES, IOWA, March 8.—"Ruth," the sacred cantata by Alfred R. Gaul, was heard on Sunday evening, March 5, when it was sung by the choir of the First M. E. Church, under the leadership of Mrs. Clara W. Watkins. A chorus of sixty voices performed pleasingly, and the solo parts were delightfully sung by Mrs. Watkins, soprano; Mrs. Fanny Wilkins-Ryan, contralto; Frank Callander, tenor, and Jack Campbell, basso.

Many well known singers took part in the musicale given at the Ritz-Carlton on Wednesday, March 8, under the auspices of the Auxiliary Society of the Hebrew Sheltering Guardian Society Orphan Asylum. Anita Fabry, Mme. Ermoloff, Adele Schultz, John Doyle, S. Lifschey and W. A. Parsons were among those appearing.

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GOOD MUSIC BADLY GIVEN BY CHORUS

**Musical Art Society Fails to Do
Itself Justice in Interesting
Program**

The season's second concert of the Musical Art Society of New York took place on Tuesday evening of last week before an audience that crowded Carnegie Hall. The program follows:

"Or Sus, Serviteurs du Seigneur" (Psalm, CXXXIV, motet six voices), Sweeninck; "Tenebrae Factae Sunt" (motet for two sopranos, altos and tenors), Vittoria; "Christi Leiden" (Lenten hymn for chorus, four voices, arranged by Carl Riedel), Old German; "O Filii et Filiae" (Easter hymn from "Christus" for women's voices), Liszt; "Blessing, Glory and Wisdom" (anthem for double chorus), Bach; "Nänie" (threnody for chorus and orchestra), Brahms; "Sweet Honey-Sucking Bees" (madrigal for five mixed voices), Wilby; "Amidst the Myrtles" (glee for five mixed voices), Battishill; "The Shower" and "Love's Tempest" (two choralsongs for four voices), Elgar; "My Bonnie Lass She Smileth" (part-song for four mixed voices), Edward German; "The Merry Wedding" (bridal dance for nine solo voices, mixed chorus, orchestra and organ), Percy Grainger.

Last Christmas the chorus sang well; last week, for the most part, very badly. The best work of the evening was heard in the English numbers of Wilby, Battishill, Elgar and Edward German. But in the majority of the other offerings execrable intonation, poor tonal quality in the female choirs and a lack of incisiveness and assurance gave a depressing aspect to the entertainment. Yet much of the music sung was extremely interesting and applause abounded.

In the opening motet of Sweeninck—which is nothing more nor less than the familiar "Old Hundred" hymn—the society had the assistance of the choir from St. John the Divine, which sang the tune from afar with lovely effect. Neither the "Tenebrae" of Vittoria nor Liszt's "O Filii et Filiae" was done in a manner that brought out their inherent impressiveness, and the splendid motet of Bach received about as lamentable treatment as Bach usually gets in New York.

Brahms's "Nänie" is an extremely noble and beautiful work, but it contains more than Frank Damrosch and his singers got out of it. And Percy Grainger's new "Merry Wedding" would also have inspired vastly more than the liberal applause it called forth had it been efficiently sung. It is a far better work than it seemed last week, as any one who has studied the newly published score will realize. To be sure, it gives the impression of completeness without the fanciful orchestral accompaniment that Mr. Grainger has provided. The text has been adroitly compiled from the Faroe Island folk-poem called "Brunsvein's Visa" and finely translated by his mother, Mrs. Rose Grainger, and himself. The music employs no folk melodies, but is strikingly in the Scandinavian vein, fresh and bold in melody and deriving a true Norse tang through the character-

istic employment of tart ninth chords and other exhilarating dissonant harmonies. Much of the work was sung with small regard for the pitch last week, but in spite of an inadequate presentation it gave a strong hint of its true effectiveness and proved that Mr. Grainger's creative faculties are increasing in power and forcible individuality.

H. F. P.

MANY ARTISTS AT UTICA

Christine Miller, Paul Althouse, Casals and Philharmonic Heard

UTICA, N. Y., March 9.—Christine Miller, contralto, and Paul Althouse, tenor, assisted by Earl Mitchell at the piano, gave a delightful song recital at the Curtis Auditorium on Thursday evening, March 2, under the local management of W. A. Semple. A representative audience was enthusiastic over the artistic program. Miss Miller's share of the program maintained the standards set by her in previous appearances here. Paul Althouse was heard for the first time in Utica and he made many enthusiastic friends by his masterful interpretation of several difficult and brilliant numbers. A duet by Miss Miller and Mr. Althouse was a fitting climax to a delightful evening.

Among other prominent musical engagements of the present season was the appearance at the Curtis Auditorium of Pablo Casals, the noted cellist, who was presented under the auspices of the B Sharp Musical Club, with Jean Verd as accompanist.

The recent engagement of the New York Philharmonic Orchestra with Josef Stransky, conductor, and Ernest Schellings, pianist, as soloist, under the auspices of the B Sharp Musical Club, proved one of the big musical events of the season.

W. A. S.

Fourth Popular Concert of Reading (Pa.) Orchestra

READING, PA., March 11.—A large audience greeted the Reading Symphony Orchestra, Harry E. Fahrbach, conductor, at the fourth popular concert given Sunday, March 5, at the Academy of Music. Mrs. C. Raymond Van Reed, mezzo-soprano, was the soloist, winning much applause in her singing of two arias from "Samson et Dalila." A Massenet Suite, the Dvorak New World Symphony, and the Intermezzo, No. 2, from "Jewels of the Madonna," were given excellent interpretations by the orchestra.

Mrs. Steele Gives Recital of Indian Music at Muskogee, Okla.

MUSKOGEE, OKLA., March 7—A recital of Indian music was given by Mrs. Claude L. Steele, soprano, for the Muskogee branch of Campfire Girls of America at the home of Mrs. F. M. Davis, Muskogee, Okla., on Saturday evening, March 4. The composers represented were Charles Wakefield Cadman, R. Huntington Woodman, Arthur Nevin, H. J. Stewart, Carlos Troyer and Thurlow Lieurance.

Alice Nielsen Declines Vaudeville Offer

Announcement was made last week in several of the New York dailies that Alice Nielsen, the prima donna of the Metropolitan Opera Company, had signed contracts calling for a season of thirty weeks on the Keith vaudeville circuit, and this statement was promptly denied the following morning by Miss Nielsen. The distinguished artist made the denial most emphatic. Even the enormous salary offered proved of no power whatever in bringing Miss Nielsen to a favorable consideration of the plan. Miss Nielsen will fill an extended concert tour next season and has other important plans.



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NEW CHORUS HEARD AT INDIANAPOLIS

Cecil Fanning Soloist at Début Concert—Theodore Spiering with Musikverein

INDIANAPOLIS, IND., March 11.—The début concert on March 7 at Caleb Mills Hall of a new Choral Society known as the Mendelssohn Choir, under the direction of Percival Owen, set forth an example of choral singing which is the best heard here since the May festivals of some years ago. The excellent choir responded like a single voice to the director's baton, obtaining the desired effects of firm attacks, clear enunciation, a wonderful *pianissimo* as well as an abundance of beautiful tone volume.

In the non-appearance of Oscar Seagle, another prominent baritone, Cecil Fanning was heard, and he won laurels for his artistic work, which was shared by his accompanist, H. B. Turpin.

On Monday evening, March 6, the Musikverein gave its second concert at the German House, presenting Theodore Spiering, violinist, of New York, as the able soloist. The program embraced four choral numbers, two for male and two for mixed chorus under the direction of Alexander Ernestonoff, besides two violin groups. Mr. Spiering's pleasing numbers were Tartini's "Devil's Trill" Sonata, an air from "Suite dans l'ancien style," by Arthur Hartmann, a Slavonic Dance in E Minor, Dvorak-Kreisler, and two Brahms-Joachim Hungarian Dances. Mrs. S. L. Kiser provided excellent accompaniments.

On the same evening Gaylord Yost, violinist-composer, gave his second recital at the Sculpture Court before an audience which enjoyed a rare treat. Five Kreisler transcriptions, the Wieniawski "D Major Polonaise" and two of his own compositions, "Negro Dance" and "Evening," gave proofs of Mr. Yost's pleasing capabilities. In his accompanist, Herbert Eikenberry, Mr. Yost found able support.

A BUSY CHURCH SINGER

Roy Williams Steele, Tenor Soloist, in Many Oratorios and Cantatas

Roy Williams Steele, the tenor, and Mrs. Steele gave the first in a series of Sunday afternoon teas at their home in New York last Sunday. There were about fifty guests, including many well known in the musical world. A musical program was given in which the following took part: Mrs. Richard J. Percy, soprano, at All Soul's Church, whose accompaniments were played by Mr. Percy, the organist at the Marble Collegiate Church; Mrs. Lulu J. Cornu, contralto, and Mrs. Catherine Platt Gunn, violinist, whose accompaniments were played by Louis R. Dressler. Mrs. Steele sang Fay Foster's song, "Winter," Miss Foster playing the accompaniments, and W. Franke-Harlinge's "The Divan of Hafiz." Mr. Cox, tenor; Amy Ellerman, contralto; Eugene Coles and Earle Tuckerman also took part in the program.

Aside from his concert engagements of this season, Mr. Steele has been busy filling engagements for extra services in churches outside of those in which he regularly sings. He sang forty-three extra services last season. A week ago, on Sunday, he was the soloist at a performance of "The Creation" by the Schubert Choir, Arthur H. Turner, director, in Springfield, Mass. He has been engaged to sing at a special service in the First Presbyterian Church when Costa's

"Eli" will be produced, and will also sing in a special service at Tarrytown, N. Y., March 26, when the performance will be "Olivet to Calvary."

On April 2, Mr. Steele will sing in a performance of the same work at the Church of the Epiphany. In Ridgewood, N. J., April 16, at the First Methodist Church, Mr. Steele will sing in Rogers's "New Life." The latter work will be given at the same church on April 20 and Mr. Steele will again be the tenor soloist.

Mr. Steele opened his season in Lynn, Mass., when he sang in Mendelssohn's "Hymn of Praise" and since then he has sung the work four times.

FOUR PROVIDENCE EVENTS

Varied Interest in Programs Offered in Rhode Island City

PROVIDENCE, R. I., March 9.—The Chopin Club, Mrs. George C. Arnold, acting president, gave a program devoted mostly to French composers at their recent monthly meeting. The performers were Mrs. Edgar J. Lowenstein, Robert Reed, Mrs. Vera Decker-Pond, Virginia Boyd Anderson, Mrs. Jacob Kelley, Alice Totten, Nina Woodbury, Ethel Lindsay Thornton and Margaret Gardner.

A string quartet composed of Placido Fiumara, first violin; Antonio Gerardi, second violin; Franz Wittman, viola, and Joannes Warnke, cello, all members of the Boston Symphony Orchestra, gave a concert in Memorial Hall Sunday afternoon, assisted by Paul Dufault, tenor.

At the second lecture given by John P. Marshall at Brown University, "Haydn's Life and Works—The Surprise Symphony," was the subject chosen.

At the Sunday evening concert at the Strand Theater Fairman's Orchestra, Roswell H. Fairman, conductor, gave an enjoyable program. The soloists were Bernard Ferguson, baritone, and Mildred Ridley, cellist, with Arthur James, organist.

G. F. H.

Hans Merx Sings Recital Program in His Studio

Heard by a gathering of musicians and writers at his studio in the Metropolitan Opera Building, Hans Merx, the noted lieder singer, on March 11, sang Franz Schubert's cycle, "Winterreise." Characterized by masterful interpretations were "Estarrung," "Rückblick," "Wegweiser," and "Der Leermann," the baritone singing always with poetical warmth and graceful expression. He was ably accompanied by Edward Rechlin.

Covers a Great Field

To the Editor of MUSICAL AMERICA:

Inclosed find check. Have been a subscriber now for eight years. I take the opportunity to congratulate you on the consistent excellence of your publication and the great musical field that is covered.

With good wishes,

HARRY L. WARREN.
Chicago, Ill., March 4, 1916.



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LAWRASON DEFENDS VAUDEVILLE AS FIELD FOR VOCAL ARTIST

Voice Teacher Discusses Opportunities for Singer in This Branch of Entertainment—Competition of Mechanical Inventions Brings Musicians Up to Higher Standards, He Believes—Deplores Disuse of Bel Canto

YOUNG singers preparing for the concert stage are usually warned that serious work meets with serious obstacles, that it is difficult to obtain a satisfactory hearing, and that success comes only as the reward for a hard, discouraging fight. All this may be true, but the young student who feels the need of a cheerful word from an optimist should turn to Arthur L. Lawrason, vocal instructor, who recently outlined his view of the musical situation in New York to a MUSICAL AMERICA interviewer.

"There is a great demand for good voices at the present time," he said, "in fields that are coming to be regarded quite as legitimate as the concert or the operatic stage. Grand opera is by no means the only outlet for the talented singer. I believe that comic opera, musical comedy and even vaudeville are fields for the artist who meets with discouraging conditions in the others. Managers and agents are constantly asking me for good voices. The time will come when an artist will not be criticized for going into vaudeville. The public is rapidly becoming educated and is learning to discriminate between real artists and those singers who feel that they are singing above the heads of the audience. The reason why people did not favor opera singers in vaudeville was because the opera selections were so badly sung that they were burlesqued by others. Naturally the average person did not care for classical music."

Classic Offerings Win Popular Favor

"The situation at present is somewhat different," Mr. Lawrason went on to say. "There is no reason for losing heart simply because an operatic career is not feasible. Cecil Cunningham, who is an admirable *liedersinger* and was engaged for the Russell Opera Company, was really driven into vaudeville because conditions in the other fields were so trying. An institution that is approved by the people cannot be radically wrong, and it is a well-known fact that genuine merit is recognized under any conditions."

Praises Bel Canto Style

Mr. Lawrason is a strong advocate of bel canto and is fond of the old coloratura

operas. "The beautiful art of bel canto singing has fallen by the wayside simply through exploitation of the dramatic element in the opera," he claims. "Why



Photo by Albin, N. Y.

Arthur Lawrason, from Whom Many Prominent Operatic and Concert Singers Have Received Their Training

doesn't the great actor or actress seek the dramatic stage for the expression of his or her art, instead of invading a field that properly belongs to the singer? Of course, you will say that we have great actors who are also capable singers, but you will find that an artist is usually stronger on the histrionic than on the vocal side, or vice versa."

"I believe that operas with flowing melody are coming back into their own," he went on to say. "The war is partly responsible for this condition. It has shaken us from a state of calm to a point where we will no longer tolerate the empty experimentation of futurists and their like."

Mechanical Competition Helpful

Mr. Lawrason mentioned an interesting point with reference to the field for singers. "Many musicians fear that such vogues as the movies, talking machines, dancing and skating are harmful to their art as well as to their business. Nothing can take the place of the actor, the singer or the instrumentalist, but there is no doubt that mechanical contrivances are putting the human to the test. Music and the drama must improve constantly if they are to hold their own, it is true, but the competition is beneficial rather than otherwise."

As to his own vocal method, Mr. Lawrason says: "At first it was my idea to develop only one or two great voices and take entire responsibility for them up to the time that they were ready for big work. I realized the futility of such a scheme after a little experience, and now I find that it is much more satisfactory to train young people of eighteen or nineteen and see to it that they get an early start in public. You may ask me about my method. It is very simple and natural. Voice production may be compared to the telharmonic, in which the tone was

built up by electricity. If the tone lacks something, put in the proper ingredient. For example, if it lacks clarity, put in sharpness. If it is too sharp, relaxation of the muscles will set it right. Singing is a mental process, the most difficult feature of which is to make the student listen to himself."

H. B.

CONCERT LAURELS FOR CONSTANTIN NICOLAY

Greek Bass of Chicago Opera Company Includes Songs of His Native Land on His Program

CHICAGO, March 13.—Constantin Nicolay, Greek basso of the Chicago Grand Opera Company, divided honors in his Greek benefit concert last night with Costas Moreas, the young Greek tenor, who made his first public appearance as *Edgardo* in "Lucia di Lammermoor" during the season.

Moreas has improved remarkably since that first appearance, when he was a victim of stage fright. He sang *Canio's* lament from "I Pagliacci" and the "Siciliana" from "Cavalleria Rusticana" with refreshing sweetness of tone, but without originality of interpretation. As the young tenor had never worked with a music teacher until several months ago, and his acquaintance both with musical methods and the Italian language dates from that time, this is not surprising.

Mr. Nico'ay revealed a full, rich bass voice, highly trained, and caught the fancy of the audience in a program which ranged through grand opera, comic opera, oratorio and folk-songs. A large number of Greek folk-songs and ballads were on his program. The most interesting of these were "The Death of the Old Demos" from Carrer's opera, "Marco Bozzaris," and "The Eagle." The latter was the wild monologue of an eagle addressing the skull of an old warrior. Nicolay sang this with emotional intensity.

Especially noteworthy, too, was his singing of the difficult aria from Thomas's "Songe d'une Nuit d'Eté," and the "Calf of Gold" song from "Faust," which were given surprisingly original interpretations.

Frederick G. Trein, pianist, played the Schubert-Tausig "Marche Militaire" and a Liszt Rhapsody. Mrs. Luisa Ferraris Sameteni played several violin numbers.

F. W.

Texas and New York Appearances for Daisy Polk

Daisy Cantrell Polk, soprano, and Sara Helen Littlejohn, pianist, were heard in joint recital at Galveston, Tex., on Feb. 22, under the auspices of the Galveston Woman Suffrage Association. On March 3 Mme. Polk was soloist with the Glen Falls, N. Y., Choral Club, Cecil Wright, conductor, when the society presented the Hiller "Song of Victory."

A Benefit in Club Work

To the Editor of MUSICAL AMERICA:

Enclose subscription. Should hate to miss an issue. I find your paper such a benefit in my club work.

Yours truly,
(Mrs.) H. T. PATTERSON.
Fort Morgan, Colo., Feb. 28, 1916.

SYRACUSE ENLARGES MUSIC DEPARTMENT

University to Have Choral Work Under Prof. Lyman—Splendid "Elijah"

SYRACUSE, N. Y., March 10.—In view of the successful development of the Syracuse University Chorus under Professor Howard Lyman's direction, and the co-operation with the Music Festival Chorus under Tom Ward's direction, which was suggested by Dean Parker of the College of Fine Arts, Chancellor Day has expressed his approval of the organization of a Department of Choral Music in the College of Fine Arts with Professor Lyman as head of the department.

This marks a distinct progress in the policy of the music department and opens the way for future development which is really needed.

Mendelssohn's "Elijah" was performed brilliantly by the Syracuse University Chorus on March 2 in Crouse College under the direction of Professor Lyman, before an audience of 1200. The solo singers were Lucy Marsh, soprano; Mrs. Charles Hooker, contralto; John Barnes Wells, tenor, and Morton Adkins, baritone. Earl Stout was organist. Miss Marsh, Mr. Wells and Mr. Adkins all studied in the College of Fine Arts and held church positions here for many years.

The soloists sang beautifully, and too much credit cannot be given to Professor Lyman who has labored so patiently and unselfishly in raising the chorus to such a high standard of excellence.

An extremely beautiful recital was given at the Onondaga Monday evening by Margaret Keyes, contralto, being the last in the series of artists presented by the Morning Musicals to their members. Zillah Halstead was the accompanist.

We were exceedingly fortunate in having Pablo Casals here in concert this week, under the local management of Tom Ward. Arthur Alexander, tenor, appeared in the place of Mme. Povla Frisch, playing his own accompaniments.

L. V. K.

Mme. Dimitrieff Soloist with Russian Quartet at Plainfield, N. J.

PLAINFIELD, N. J., March 11.—A large audience heard the concert of Russian music given on Monday afternoon, March 6, in the High School Auditorium, under the auspices of the Monday Afternoon Club, by members of the stringed quartet of the Russian Symphony Orchestra, with Mme. Nina Dimitrieff, soloist. Mme. Dimitrieff sang Russian songs in costume, and graciously responded to a number of encores. The quartet offerings were also excellent types of Russian music, well interpreted.

G. P. K.

In its third annual concert, the chorus choir of the State Street Presbyterian Church of Schenectady, N. Y., under the direction of Myra E. Whitcombe, organist and choir director, was assisted by Joseph G. Derrick, pianist, and Elmer Wiese, basso.

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of the Conservatory of Music, Mexico City, now in Europe lecturing on his "New System of Harmony," will be available for lectures here upon his return on or about October 15

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CARUSO SINGS A FAREWELL TO PHILADELPHIANS

Tenor Makes Final Appearance of Season There as "Canio"—Edith Mason's "Gretel" Warmly Admired
—Boston Symphony Series Closed—A Program of American Music—Local Artists in Interesting Concerts

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, March 18, 1916.

GIVING the twelfth of its series of fourteen Philadelphia performances last Tuesday evening, the Metropolitan Company of New York presented an entertaining and highly meritorious double bill, before an audience as large as the house could hold. Caruso's final appearance of the season of course had a good deal to do with the big crowd and the enthusiasm, but the great tenor, in excellent voice and singing his best in his favorite rôle of *Canio*, after all was not the whole thing. Preceding "Pagliacci," there was a performance of Humperdinck's "Hänsel und Gretel" which delighted the audience, the part of *Gretel* being charmingly impersonated and admirably sung, in clear, sweet tones, by Edith Mason, while Marie Mattfeld made a "cute" boy and also sang artistically, as the mischievous *Hänsel*. Albert Reiss was all that the fairy tale witch is supposed to be, while Otto Goritz, as the *Father*, Lila Robeson, as the *Mother*, and Helen Warrum and Leonora Sparkes, as the *Sandman* and *Dewman* respectively, completed a notable cast. The orchestra, under Richard Hageman, played the melodious Humperdinck music entrancingly.

In the Leonecavalo opera, Giuseppe De Luca was new here as *Tonio*, and his rich and sympathetic baritone was listened to with pleasure. His success was pronounced. Ida Cajatti scored a genuine success as *Nedda*, presenting a charming appearance, acting the part well, and singing fluently in pure, sweet soprano tones, which seem to be at their best in music of a dramatic nature. Tegani made more of the part of *Silvio* than many other baritones have done, and Bavagnoli conducted ably.

The Boston Symphony Orchestra closed its thirty-fifth season in this city at the Academy of Music last Monday evening, giving the last of its series of five concerts, with Geraldine Farrar as the soloist. While the popular soprano no doubt in herself was a potent attraction, the capacity audience was nothing unusual, since the Boston Orchestra for many years has been quite capable of filling the Academy of Music entirely on its own account. The program, conducted by Dr. Muck in his usual sedate and self-effacing but wholly artistic manner, included

a magnificent interpretation of Beethoven's Second Symphony, the "Don Quixote" of Richard Strauss, and, at the close, a brilliant interpretation of the "Tannhäuser" Overture. Mme. Farrar sang "Elsa's Dream" from "Lohengrin" with spiritual insight and much beauty of tone, except on the highest notes, where there was a sign of forcing and a resultant strident effect, and the aria, "D'amour l'Ardente Flamme," from Berlioz's "Damnation of Faust," which showed to better advantage the loveliness of her voice. In the Strauss composition the incidental 'cello and viola solos were admirably played by H. Warnke and E. Férier respectively.

Lecture on Chamber Music

D. Hendrik Ezerman, in the series of Illustrated Musical Talks for Young People, at the Little Theater on Tuesday afternoon, gave a lucid and interesting discourse on "Chamber Music," assisted by the Schmidt String Quartet. The quartet—Emil F. Schmidt, first violin; Louis Angeloty, second violin; Emil Hahl, viola, and William F. Schmidt, 'cello—interpreted in a highly artistic and sympathetic manner compositions by Haydn, Beethoven, Grieg, Tschaikowsky and Mozart.

Hans Kindler, cellist of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist, united in a recital given before a large audience in Witherspoon Hall on Wednesday evening, with a program which included solos for both artists and two numbers for 'cello and piano together. The latter were Beethoven's Sonatas, Op. 69, in A Major, and the Variations Symphoniques of Boellmann, both of which were admirably played. In his solo numbers—Largo, Chopin; Ritorcelli, Sinding, and Scherzo Caprice, Zeckwer—Mr. Kindler exhibited the technical skill and beauty of tone that have frequently proved him a thorough artist of his instrument. Mr. Hammann's success as an accompanist has somewhat obscured the fact that he is also a soloist of distinguished ability. If any of the persons in Wednesday evening's audience had not previously been convinced of his powers in this direction, certainly they found assurance in Mr. Hammann's interpretation of the Pastoreale of Scarlatti-Tausig, Novelette No. 4, in D Major, Schumann, and Nocturne in F Sharp and Ballade in A Flat, Chopin, with the Liszt "Liebestraum" as an encore. The recital was under the management of the Smit Musical Bureau.

Program of American Music

At the meeting of the Matinée Musical Club at the Bellevue-Stratford last Tuesday afternoon, the program was made up of American music given at the ninth biennial convention of the National Federation of Music Clubs and compositions of Los Angeles women. Mary Brooks Thompson sang a group of songs for soprano by Abbie Norton Jamison, Josephine Hiltz Abramson, Ella W. Duffield and Frieda Pecky. The contralto songs, "A Babe's First Cry" and "Dawn in the Desert," by Gertrude Ross, were sung by Marie Loughney. Agnes Clune Quinlan played the first movement of Charles

Wakefield Cadman's Piano Sonata in A Major, and there were solos by Helen Voshage, soprano, and Kathryn Meisle, contralto, the latter the winner of first vocal honors in the District of the Federation. An aria from Horatio Parker's prize opera, "Fairylane," was sung by Louise Sterrett, soprano; the first movement of MacDowell's Concerto, for two pianos, Op. 23, No. 2, was played by Emilie Fricke and Mrs. Edward P. Linch, and a baritone solo, "The Desolate City," composed by Mabel Daniels, was sung by Dr. S. H. Lipschutz. This interesting program was in charge of Mrs. Charles C. Collins, Mary Walker Nichols and Maude Hanson Pettit.

Henry Gordon Thunder appeared before the members of the Philadelphia Music Club, last Tuesday afternoon, and gave an interesting elucidative talk on the Eighth Symphony of Gustav Mahler, for the recent notable production of which by the Philadelphia Orchestra he organized and trained the second chorus of 400 voices.

A musical setting by Wassili Leps of the dramatic poem, "After the Play," by Florence Earle Coates, was given as an accompaniment to a reading of the poem by the author, before the Wednesday Afternoon Music Club, last Wednesday. Mr. Leps, who was at the piano, was assisted in the interpretation of his excellent and cordially appreciated composition by Emil F. Schmidt, violinist, and William A. Schmidt, 'cellist, members of the Philadelphia Orchestra and of the Schmidt String Quartet.

Frances Nevin, a cousin of the late Ethelbert Nevin, the composer, gave an illustrated reading of Humperdinck's "Hänsel und Gretel," at the Little Theater Wednesday afternoon, with the assistance of Marion Linda Tufts of Boston at the piano. The proceeds were donated to the Rush Hospital for Consumptives.

ARTHUR L. TUBBS.

ITS OPERA "A JOKE"

That Is What Chicago Has Made of It,
Says De Lamarter

Eric De Lamarter summarizes the results of the Chicago opera season amusingly in the *Chicago Tribune*:

"Before we go mad entirely," he writes, "let's rehearse for the last time the salient facts of this fussed-up opera record. The 'Ring' was a great triumph for any season, and the German opera contingent, as a whole, a surprise, artistically and financially. The French department deported itself admirably, fell upon a few hapless novelties, and presented the best tenor in the history of resident opera—not to leave off the qualifying clause, for modesty's sake. The Italian repertory was sadly mistreated, and also fell upon a hapless novelty."

"The 'guests,' every one, did valiant service, and, in two cases anyway, accomplished the marvels hoped for. The orchestra was excellent, the German stage management superlative, the ballet a joke. The schedule of performances was not a master tactician's planning. Many

casts were absurdities—some for war reasons, some for the reason that singers were utterly unfit for a particular type of part. Much gossip bloomed on the ear, as it always does in the vicinity of an opera company. Much money was lost. Too much opera was given.

"Mind you, the opera season has been dead several weeks, but its spasms live after it, like 'the evil that men do.'

"And how does it live? In swift, cool, sure appraisal of its merits and its demerits? Not so; in a pudding of personalities; in frantic, freakish exploitation of facts which are no truer because they wear the costumes of burlesque; in conjecture so wild that fortune telling by cards is a scientific postulate in comparison. And what is the result of all this?"

"The results are these: a little easy mirth; a growing conviction in the directly and the indirectly interested public's mind that the one-man-power system is unwisely applied to the management of opera in Chicago; an increasing embarrassment, and a sense of irritation on the part of those most concerned with the maintenance of opera here; an aftermath of cynicism and hilarity which will be a gypsy curse on next year's directorate, whether or not that directorate's emblem be Cleofonte Campanini.

"Chicago has made its opera a joke before the eyes of its neighbors."

MUSIC AT POLITICAL RALLY

Tacoma Launches Unique Musicals—Many Recitals of Interest

TACOMA, WASH., March 9.—An innovation in politics was the giving of an artistic program by some of Tacoma's leading musicians at the Republican rally on Friday evening. Those who presented the program were Mrs. Chandler Sloan, Mrs. J. Austin Wolbert, Hiram Tuttle and Margaret McAvoy.

At a song recital on Friday evening, Feb. 25, Louise Rollwagen formally presented her pupil, Mae McCormick, soprano, assisted by John J. Blackmore, pianist, and Mrs. David Soltau, accompanist.

At a lecture by Prof. F. W. Meisner, Fritz Kloepper and Floyd Baker sang and there was also music by pupils of the Stadium and Lincoln Park High Schools.

Louis D. Eichhorn, composer and conductor, has been engaged by the First Presbyterian Church to fill the vacancy left by the resignation of R. Festyn Davies. A. W. R.

Albert Caressa, a connoisseur of violins, arrived in New York from Paris on the liner Chicago and announced that he had brought with him twenty famous violins and one 'cello made by Italian masters and valued at \$150,000.

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Professor John L. Stewart, Lehigh University, writes:

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LOCAL ORCHESTRA IN PROVIDENCE CONCERT

Large Audience Applauds First Program of Season—Olive Russell Soloist

PROVIDENCE, R. I., March 9.—The Providence Symphony Orchestra, Roswell H. Fairman, conductor, gave the first concert of its fifth season Sunday afternoon in Infantry Hall, before a large audience, the soloist being Olive Emory Russell, dramatic soprano, of this city.

Mr. Fairman conducted with a firm hand and held his players well under control, bringing out some beautiful effects. The Bizet Suite "L'Arlesienne," received a splendid reading, the several movements being played with rare intelligence and skill. Other numbers well performed were Mendelssohn's "Scotch" Symphony and the Schubert Overture, "Alphonse and Estrella."

Miss Russell chose for her number Wagner's "Dich Theure Halle" from "Tannhäuser," winning instant favor by the beauty of her voice and her vocal art. She disclosed a voice of admirable quality, singing in finished style and with discriminating understanding, which together with her clear diction won en-

thusiastic applause. After being recalled to the stage several times, she finally consented to repeat the aria. Miss



Photo by Paine, Providence

Olive Emory Russell, Dramatic Soprano of Providence, R. I.

Russell's charming personality and agreeable stage presence, combined with her artistic interpretations of oratorio, songs and opera, place her among the best artists in New England.

G. F. H.

melman, Edwin Ulrich, Myrtle Bush, Ruth Smith, Lillie Meyer, Ella Greenberg, Jeanette Jacobus, Charles Roy Castner and Wilbur Follett Unger.

T. F. R.

PROVIDENCE GREETS SHAW

Baritone Given Hearty Welcome by Pleased Audience

PROVIDENCE, R. I., March 4.—Loyal Phillips Shawe, baritone, gave a song recital here last evening in Memorial Hall, with the assistance of J. Angus Winter at the piano. Mr. Shawe's program included the Four Serious Songs of Brahms, songs in the German by Franz, Weinhardt and Loewe, and English songs by Crist, Carpenter, Loud, Densmore, Sharp, Bantock, German, Nevin, and Mabel Daniels' tone poem, "The Desolate City."

Mr. Shawe is the possessor of a baritone voice of great natural beauty and refined quality. A friendly audience was quick to recognize the artistry of the singer, and liberal in its applause.

W. H. L.

Edith L. Wagoner Gives MacDowell Program in Omaha

OMAHA, NEB., March 10.—Another concert in the series by the music department of the Business Woman's Club was given at the Young Woman's Christian Association Tuesday evening, when a program of MacDowell compositions was given with charming effect by Mrs. Edith L. Wagoner, pianist, assisted by Belle von Mansfelde, violoncellist, and Mrs. Beulah Dale Turner, soprano. Mrs. Wagoner opened the evening with a short sketch of MacDowell's life. Her talk was convincing and sympathetic, and her playing was admirable in technique and musicianship.

Robert Gottschalk, tenor, who until the present time has been soloist of the Madison Avenue Presbyterian Church, New York, has been engaged as soloist at the Washington Heights Baptist Church.

ELMIRA HAS NEW CONCERT SERIES

Fritz Kreisler Heads List of Artists Appearing in Tingle Course

ELMIRA, N. Y., March 18.—A new concert management for Elmira, that promises an excellent list of attractions, is the Tingle Concert Series, under the direction of Mr. and Mrs. Charles Tingle. They presented Fritz Kreisler, the famous violinist, as the first artist in the new course.

A huge audience, extraordinary in the concert history of Elmira, gathered to hear the distinguished Austrian in offerings that displayed his marvelous interpretative powers and sheer grip on the minds and sympathies of his auditors. The Mendelssohn Concerto in E Minor, a group of Spanish pieces and some of his own compositions were included in a program of happy variety.

Other offerings for this year will include a John McCormack concert on April 25 and the appearance of Victor Herbert and his orchestra, with Maude Klotz, soprano, and John Finnegan, tenor, on May 29.

For the 1916-1917 season engagements already announced include Maud Powell, violinist; Percy Hemus, baritone; Alma Gluck, prima donna of the Metropolitan Opera Company, and the New York Symphony Orchestra.

Mr. Tingle, manager of the new series, is stage manager of "Alone at Last," the Franz Lehár light opera, and he became interested in the musical possibilities of Elmira as tenor of the opera company at Rorick's Glenn, which is maintained by the Elmira Railway, Light and Power Company.

WHEELERS AT DANVILLE

Artists Heard in Delightful Program for Illinois Club

DANVILLE, ILL., March 8.—A most delightful song recital was given at the Elks' Club on Feb. 18, under the auspices of the Musical Cycle Club of Danville, by William and Elizabeth Wheeler of New York.

Mr. Wheeler has a tenor voice of unusual richness of tone and warmth of expression which was heard, perhaps, to best advantage in his singing of "Art," a Fox composition, from manuscript, and in the "Pipes O' Gordon's Men." Mrs. Wheeler possesses a soprano voice of great brilliancy and flexibility and she captivated her audience by her charming manner. The French and German diction of both singers was admirable.

Persian Novelties to Be Heard at Vida Milholland's Début

Two distinct novelties for concert programs will be given by Vida Milholland at her début recital on March 28 at Aeolian Hall, when two Persian folk-songs, "Bodo Bodo Bodo" and "Oof Delam," arranged by Blair Fairchild, will be sung in the native tongue.

De Tréville Adds Shakespearean Music to Programs

As her contribution to the 300th anniversary of Shakespeare's death, Yvonne de Tréville is adding songs and arias with Shakespearean text to her costume-recital programs. In the first

part she is using Handel's "She Never Told Her Love" and "Heigh-ho, for a Husband." The latter, although it is not by Shakespeare, is referred to twice by Beatrice in "Much Ado About Nothing," and the music which de Tréville uses comes from an old collection of popular songs of the early eighteenth century.

Into the second part of "Three Centuries of Prime-Donne" is introduced "Hark, Hark, the Lark," by Schubert, and the Mad Scene from "Hamlet," by Ambroise Thomas. The third part includes Harvey Worthington Loomis's setting of Shakespeare's "Crabbed Age and Youth," and the waltz from "Romeo and Juliet."

FLORIDA VISITORS HEARD

Guests at Winter Resort Aid in Musical Events of Season

MIAMI, FLA., March 9.—Sunday night was visitors' night at the White Temple. Six winter residents of Miami assisted the choir in giving their monthly sacred concert—Edna Simson of Buffalo, Gustav Trnka of Chicago, Mr. and Mrs. J. Alec C. Riach of London, Canada, Paul Pugh of Kansas City, Mo., and Mrs. Ralph Powers of Florida City, Fla.

The students of St. Catherine's Convent gave their annual public recital at the Grand Theater on Tuesday afternoon. Among those appearing were Marion Bryan, Lillian Choquette, Altha Bryan, Margaret Brown, Erma Lee Ximaines, Helen Linn, Dalas Conklin, Ida Curry, Helen Watson, Alma Hookey, Elizabeth Cann, Marguerite Denicke, Doris Ziegler, Mae Granger, Naomi Elliott, Anna Granger, Margaret Ring, Hattie Watson, Martin Carrington Grambling and Wallace Risley. Professor Koerner was accompanist.

The New York and New Jersey Clubs entertained at the club building with a recital given by Edna Marie Simson, soprano, of Buffalo, and Gustav Trnka of Chicago, violinist. Mrs. Edwin Baker was accompanist.

The New England Club gave its annual "Old Homestead" program Friday evening. Those appearing were Mlle. Corinne Fandel, Mr. and Mrs. J. B. Lansdell, Dr. L. Frederick Blaock, Roberto Cason, Albert Hewitt, Mrs. Abelius Eukema and Mrs. Hewitt and Mrs. Blaock, accompanists.

A. M. F.

SEAGLE AS BASEBALL SCOUT

Baritone Visits Training Camps of Teams While on Tour

Oscar Seagle, the baritone, who in addition to being a singer is a baseball enthusiast, made a visit to the training quarters of the Detroit Tigers while in Waxahatchie, Tex., recently, on his concert tour. He was the guest of Hughie Jennings. When he stopped over in Dallas en route to Fort Worth he watched the Giants play a practice game with the Dallas club, and while in Fort Worth the singer pitched a little baseball himself.

Mr. Seagle and Frank Bibb, his accompanist, saw Maggie Teyte in Dallas, where the Boston Opera Company was playing an engagement. Miss Teyte was the guest of Mr. Seagle and Mr. Bibb at dinner, and they were her guests at the opera.

R. B. Bishop was the host of Mr. Seagle and Mr. Bibb in Fort Worth. Andrew Hemphill entertained informally for them at his Conservatory of Music following the Fort Worth recital. While in Waxahatchie they saw Augusta Bates of the faculty of Trinity College. Miss Bates, formerly of Chattanooga, was associated with Mr. and Mrs. Seagle in Paris, playing many of Mr. Seagle's accompaniments for his Paris recitals.

Fort Smith (Ark.) Junior Chorus in Sacred Concert

FORT SMITH, ARK., March 4.—The Junior Chorus, an organization of High School students, appeared in a sacred concert at the First Baptist Church on Sunday afternoon, Feb. 20. Under the direction of Mrs. Mary Lee Read the Chorus gave a program that showed admirable blending of voices and great precision. Alyne Belt, soprano; Ralph Sarasin, tenor, and Adrienne Moore, organist, were the soloists, the latter playing one of Mrs. Read's organ compositions, a "Supplication."

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Yours very truly,
JESSIE F. COGSWELL.
Fitchburg, Mass., March 4, 1916.

OKLAHOMA CITY RECITALS

Local Musicians Present Musical Features of Interest

OKLAHOMA CITY, OKLA., March 4.—Last Thursday evening an enjoyable and instructive lecture-recital was given by Charles Haubiel of the Musical Art Institute. Mr. Haubiel took for his subject, "Classicism vs. Romanticism." He played the Bach-d'Albert "Passacaglia" to exemplify the classical in music; four Brahms pieces, illustrating the classical and romantic characteristics combined; the Liszt-Busoni "Mephisto Walzer" as a type of romanticism. Mr. Haubiel proved himself in the piano numbers the possessor of a splendid technique.

On Friday evening, March 3, Edwin Vaile McIntyre of the First Presbyterian Church gave his third organ recital of the year. Mr. McIntyre is an organist of the new school, his work being quite orchestral in style. His program was made up largely of arrangements from opera and symphonic music.

Two pupils of Mrs. Edla Lund, voice teacher, Afra Kirsch, mezzo soprano, and Ruth Goodholm, soprano, gave a joint recital in the Musical Art Institute Tuesday evening. Both singers possess well trained voices which showed to good advantage in the programs offered.

C. H.

Montclair (N. J.) Musicians' Club Inaugurates New Officers

MONTCLAIR, N. J., March 5.—Last evening the first annual banquet was held by the members of the Musicians' Study Club of Montclair, in inauguration of the new officers:

Charles Roy Castner, president; Myrtle A. Bush, vice-president; Lillie Meyer, recording secretary; Mildred O. Jacobus, corresponding secretary; Edwin Ulrich, treasurer, and Wilbur Follett Unger, musical director.

The program was given by Mr. Unger's pupils:

Gladys Clegg, Ida Meyer, Bertha Stamm.

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SUFFRAGE AND OPERA ALLIES IN NASHVILLE

**League Aids San Carlo Forces—
Bloomfield Zeisler Heard
After Many Years**

NASHVILLE, TENN., March 10.—The San Carlo Opera Company holds the center of the stage this week, musically and literally, beginning the engagement Tuesday evening with "Aida." The company's cause is championed this year by the Equal Suffrage League of the city, whose members have stimulated the social side of opera week by promoting certain "nights"—resulting in a good attendance and very gay "Votes-for-Women" boxes. With reinforcements in the way of scenery and a splendid cast, including Mary Kaestner, Edvige Vacca, Alice Eversman, and an unusually good basso contingent and chorus—the San Carlo is having much success.

After an interval of twelve or fourteen years, Mme. Fannie Bloomfield Zeisler appeared for the second time before a Nashville audience in a recital at Ward-Belmont on Monday evening, her popularity here being evidenced in an audience of such proportions that chairs had to be resorted to for the overflow. In the Chopin Sonata, Op. 58, the highest tide of intellectual and artistic achievement were reached. Very interesting was the group dedicated to Mme. Zeisler by Mrs. Beach, Mme. Lund, Mme. Chaminade and Marie Prentner. A host of encores was demanded.

At the Centennial Club, Saturday afternoon Mrs. Thomas Malone, soprano, accompanied by Mrs. Will C. Hoffman, was heard in recital for the first time since her return after several months study in New York. A taxing and well balanced program were given with rare charm and musical understanding. Finished and delightful in every detail were Mrs. Hoffman's accompaniments. Mrs. Malone was also the soloist at the free organ recital Sunday afternoon at Christ Church, given by F. Arthur Henkel, under the auspices of the Nashville Art Association.

Give "Made in America" Program for Club in Glenwood, Minn.

GLENWOOD, MINN., March 11—Music "Made in America" was given by the Literary Club on Feb. 22, under the leadership of Mrs. W. F. Dougherty, supervisor of music in the public school. To emphasize her campaign for American music Mrs. Dougherty gave the members the "Credo" of John C. Freund, editor of MUSICAL AMERICA. A novelty on the program was a guessing contest, "Gallery of American Artists," which emphasized our ignorance of our own musicians, and likewise a question box,

"Who's Who?" which put many on their mettle—and to shame as well. Other subjects taken up were, "Is American Atmosphere Musicale?" and "Unhyphenate Music."

Mrs. Dougherty's son, Celius Dougherty, an extremely talented pianist, gave a recital on Feb. 29, assisted by Mrs. G. C. Wollan, Mrs. M. J. Sorflaten and Mrs. H. P. Ausan. The lad is a pupil of Mrs. G. C. Jorgeson.

SEATTLE'S MACDOWELL WEEK

Composer's Widow Gives Lecture-Recitals for Local Organizations

SEATTLE, WASH., March 8.—The spirit of Edward MacDowell pervaded Seattle music circles during the week, for we had Mrs. MacDowell, widow of the composer, as our guest. Mrs. MacDowell appeared before a large audience at the Sunset Club, March 2, in a lecture-recital illustrating "The Influence of Environment in Creative Work." The Clef Club, a society of professional men musicians with their wives entertained Mrs. MacDowell at dinner, March 4, and later in the evening the Musical Art Society, the organization of professional women musicians, gave a reception and musicale at the Sunset Club to Mrs. MacDowell. Fully 300 musicians were in attendance. A trio, composed of Leone Langdon, Charles Lagourgue and Ethel Murray played several numbers, and other performers were Mme. Alma Simpson, soprano, with Silvio Risegari at the piano; Albany Ritchie, violinist, with Mrs. Ritchie at the piano, and Mme. Hesse-Sprotte in vocal numbers, with Leone Langdon at the piano.

On March 7, Mrs. MacDowell gave an illustrated recital, "MacDowell and His Ideals," under the auspices of the Musical Art Society. The audience was large and enthusiastic. Stereopticon views of Peterboro and the Peterboro Pageant were shown interspersed with music from New England Idyls and Woodland Sketches played by Mrs. MacDowell; this followed by program of numerous MacDowell compositions. At the end Mrs. MacDowell played several request numbers. To-night Mrs. MacDowell will attend the rehearsal of the Amphion Club to hear "The Cossacks," a chorus written by MacDowell for the Mendelssohn Glee Club of New York, of which he was director for several years.

A. M. G.

Caroline E. Kempton Scores Strongly in Detroit Club's Program

DETROIT, MICH., March 12—Education along musical lines and the promotion of the best in art is the chief object of entertainments given by a new club of women, organized less than a year ago in Detroit and known as the Detroit chapter of the National Organization of Catholic Women of the United States of America. Mrs. Charles Louis Palms is the president of the club. Recently the chapter gave its first entertainment, a lecture and recital. Mrs. Anthony French Merrill of Chicago gave the lecture and Caroline E. Kenyon, a gifted soprano, the recital. The latter chose for her aria "Involami," from the "Ernani," and to which Mrs. Kenyon gave a lovely rendition. Caroline E. Kenyon is the wife of the prominent pianist and pedagogue, George Shortland Kenyon.

Paul Draper gave the second of a series of Sunday concerts at the Princess Theater, New York, on March 12. The program contained only one work, Schubert's cycle of songs entitled "Die Winterreise."

Ethel Powe's Piano Class presented Edward Baxter Perry in a pianoforte lecture-recital, at Lomo Theater, Friday evening, Feb. 25, at Hattiesburg, Miss.

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PRESIDENT HEARS KREISLER RECITAL

Mrs. Wilson Also in Audience at Washington—Finale of Stransky Series

WASHINGTON, D. C., March 10—Under the local direction of Mrs. Wilson Greene, Fritz Kreisler, violinist, made a return engagement to this city to-day, offering one of the most thoroughly delightful programs that this artist has given. The President with Mrs. Wilson and a party of guests occupied one of the boxes and showed their intense appreciation of the music.

Under the local management of T. Arthur Smith, the last concert of the season of the New York Philharmonic Orchestra was heard on March 7. The inspiring program was:

Bach, Suite in D Major; Stransky, Two Symphonic Songs, "Moonrise," "Requiem," Mme. Julia Culp; Dvorak, Scherzo Capriccioso; Brahms, "Immer leiser wird mein Schlummer," "Botschaft," "Wenn du nur zuweilen lächelst," "Der Schmied," "Sandmännchen," Mme. Julia Culp, Coenraad v. Bos at the piano; Tschalkowsky, Symphony No. 4, in F Minor, Op. 36.

Harry Wheaton Howard, dean of the local guild of Organists, arranged an especially attractive program at the March meeting of this body. The participants were Harry W. Howard, Mary E. Mullaly, O. F. Comstock, Arthur D. Mayo, Dr. William Stansfield, Louis C. Atwater and Mrs. Frank Frost.

W. H.

NEVIN-SPROSS RECITAL

Marie Morrissey and Dan Beddoe in Meadville (Pa.) Recital

MEADVILLE, PA., March 11—The recital given on Tuesday evening, Feb. 29, of songs by Ethelbert Nevin and Charles Gilbert Sross served to introduce some new as well as familiar compositions of the two well-known American composers.

Marie Morrissey, contralto; Dan Beddoe, tenor; Charles Gilbert Sross, pianist-composer, brought sympathy and interpretative gifts of high order to the program given, and their artistic offerings were warmly applauded. The recital was under the auspices of the choirs of the Stone Church, Anna Rosalie Bork, leader, and was one of a group of undertakings, in which Miss Bork has been prominent, for furthering interest in American composition. The program was as follows:

Tenor, "Sweetest Eyes," "Raft Song," "African Love Song" and "Thine, My Greet-

ing," Nevin, Piano, "Spring Song," Nocturne (left hand only), and Barcarolle, Sross Contralto, "Before the Daybreak," "The Silver Moon," "My Desire" and "One Spring Morning," Nevin, Tenor, "Ishatar," "Yesterday and Today," "Lindy" and "My Star," Sross, Piano, "Water Nymph," "The Lark on the Wing," "In Dreamland," Barcarolle, Nevin, Contralto, "Daybreak," Lorraine, Lorraine, Loree, "The Day Is Done," "The Awakening," Sross, Duets, "O, That We Two Were Maying," Nevin; "The Nightingale's Song," Nevin-Sross.

HEAR NEW AMERICAN WORKS

Auditorium Concert Presents Carl Deis' Additions to American Song

The Wanamaker Auditorium concert on Tuesday afternoon, March 7, brought forth twenty songs by Carl Deis, many being in manuscript, and a group of organ works by American composers. The program was presented by Mme. Lila Deis, contralto; Alveric Bellenoit, tenor; William Pomeroy Frost, tenor, and Royal Dadmun, baritone, with the composer at the piano.

The organ offerings presented by Alexander Russell included the Ralph Baldwin Andante from the C Minor Sonata, and two pieces by A. Walter Kramer, a Concert Prelude and "In Elizabethan Days," arranged for organ by Roland Diggle. These were given in Mr. Russell's usual musicianly manner.

Mr. Deis's songs are of excellent musical content, displaying an admirable sense of rhythm. A repetition was demanded of the setting of Alfred Noyes's poem, "Come Down to Kew in Lilac Time," which is a fine example of musical form which equals in beauty the rare charm of the verse. "Song Time," sung by Lila Deis, was also repeated. The songs given were as follows:

"Were I a Star," "Inconstancy," "Sorrow, Go Thy Way," "Waiting," "Come Down to Kew," William Pomeroy Frost; "Hark All Ye," spiritual song adapted to an air by Bach; "A Lover's Lament," "Chloris in the Snow," old English; "Nocturne," Alveric Bellenoit; "New Year's Day," "The Cottager to Her Infant," "Song Time," "The Flight of the Moon," and "Daybreak" (words by Oscar Wilde), Mme. Lila Deis; "Janthe," "Opportunity," "Autumn," "On a Faded Violet," "The Drums," Royal Dadmun.

Elgar Setting of "Carillon" Heard in Benefit for War Charities

The Century Theater of New York was opened on March 13 for an entertainment in behalf of various war charities of the allies. Its most interesting feature was the reading by Mrs. S. Barton French of "Carillon," a poem by Emile Cammaerts, the Belgian poet. Music by Sir Edward Elgar accompanied the reading, and Walter Damrosch conducted the orchestra.

Since Jan. 1 the Leipsic Municipal Opera has restored its ante-bellum scale of salaries to its singers.

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MAUD POWELL CHICAGO SYMPHONY SOLOIST

Violinist Gives of Her Best in Mozart and Saint-Saëns Compositions—Hugo Kaun's Third Symphony Receives Chicago Baptism—New York Symphony Society's Visit—Local Pianist Wins Praise—Remarkable Performance of an Amateur Musician—Madrigal Club's Concert

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, March 19, 1916.

SOME years have passed since Maud Powell, the distinguished American violinist, was heard in this city, and her appearances last Friday afternoon and Saturday evening as soloist with the Chicago Symphony Orchestra, were greeted by capacity audiences of admiring music-lovers. The program follows:

Symphony No. 3, E Minor, Op. 96, Kaun (first performance in Chicago); Concerto for Violin, A Major (Köchel 219), Mozart (Soloist Mme. Powell); Allegro de Concert, for Organ and Orchestra, Borowski, (Soloist Wilhelm Middelschulte); Introduction and Rondo Capriccioso for Violin, Op. 28, Saint-Saëns (Soloist Mme. Powell); "Midsummer Wake," Swedish Rhapsody, Alfvén.

Mme. Powell displayed in the Mozart number a style plastic in its mold, held strictly to the older spirit of the symphonic music of the early nineteenth century, and withal artistic in its transparent technical clarity and in its authoritative style. The Saint-Saëns number brings forth more brilliance and a sharper rhythm, and here Miss Powell displayed her virtuosity in the rapidity of her finger mechanism, her clear harmonies, and her elegance of phrasing. She was recalled many times.

Hugo Kaun's is a well known name to Chicago musicians. His Third Symphony, produced for the first time in Chicago at these concerts, shows a decided tendency toward modern harmonies, a fluent and rich vein of melody, and a musical development which, while deliberate to the point of becoming lengthy, is almost always interesting. Of the four movements, the *scherzo* and *adagio*, the second and third, found the most favor, though the first has some novel instrumental combinations. The symphony received a fine interpretation under Mr. Stock's direction.

The Allegro de Concert, by Felix Borowski, in which Wilhelm Middelschulte assisted as soloist, had been heard early this season at the Medinah Temple, and was reviewed at that time. The piece at these concerts again made a decided success, and Mr. Borowski, Mr. Middelschulte and Mr. Stock were all recalled many times at its conclusion.

Damrosch-Hofmann Concert

Walter Damrosch and Josef Hofmann are personages of more than ordinary distinction in the musical world. When they figure in a concert as they did last Sunday afternoon at the Auditorium, one as conductor of the New York Symphony

Orchestra and composer, and the other as piano soloist, the affair takes on an importance which marks the event among the most prominent of the musical season.

The New York Symphony Orchestra has been heard here regularly at least once each season for some years, and its members, now thoroughly routined by many years' practice, produce a fine ensemble. In the program at this concert, the Tschaikowsky Symphony in E Minor No. 5, was made the orchestral *pièce de résistance*. Mr. Damrosch gave this work a splendid reading. Four excerpts from the incidental music composed for the Greek drama, "Iphigenia in Aulis," by Walter Damrosch, disclosed vivid imagination, talent for ingratiating melody and a gift for orchestral blends. Both the symphony and the excerpts displayed the orchestra's superior playing; the strings are suave in tone and finish, the brasses are brilliant and the woodwinds often play with lovely tone quality.

Messrs. Kincaid, Langenus, Lotito and Renard were heard in short solos for flute, clarinet, harp and 'cello, and Alexander Saslavsky, the concertmaster, played several Polish themes in Elgar's symphonic prelude "Polonia." The last mentioned piece is evidently written for a special occasion and adds nothing to the reputation of the English symphonist.

Hofmann's choice of the G Major Concerto by Rubinstein served him best in exploiting his remarkable virtuosity. It is a concerto which in other hands would sound commonplace. Only a Josef Hofmann or an Anton Rubinstein could electrify an audience with its trite thematic material and its technical trickery.

Belle Tannenbaum's Recital

In the Florentine Room of the Congress Hotel Sunday afternoon, Belle Tannenbaum, one of Chicago's younger pianists gave a recital in which the Chopin Sonata in B Flat Minor, the Prelude, Fugue and Variations by Franck-Bauer, and the "Figaro" Fantasie by Liszt-Busoni, figured as the big numbers of her program. There were also three Godowsky arrangements of pieces by Rameau, Corelli and Loeilly and short pieces by Moszkowski and Liszt. Miss Tannenbaum has a smooth, well developed finger technique, refined taste and a style which adheres strictly to high musical ideals. She made her most pronounced impression with the Chopin Sonata and the "Figaro" Fantasie, in which she exhibited clarity, poise and technical facility. The "Figaro" fantasie by Liszt-Busoni had its first Chicago performance at this recital.

Mme. Melville-Liszeniewska, the Viennese pianist, was heard at several private recitals in Chicago last week, and at a tea given in her honor at the Casino, at which Mrs. Robert Herrick and Maud Martin were hostesses, played a number of Schumann and Debussy pieces, in which she made a most favorable impression. She may be heard here in public recital next fall.

Dr. Zeisler as Pianist

Professional musicians occasionally make music just for their own enjoyment so that it is not strange to see and to hear a string quartet at the home of some well known artist, quite informally. But not often does an amateur take part in this practice of ensemble music, and my surprise and delight in hearing the Schubert B Flat Trio played by Dr. Josef Zeisler, the dermatologist, as the pianist, Leon Sametini as the violinist and Herman Felber, Sr., as the 'cellist, last Thursday evening at the regular informal gatherings in the Sametini home, was great indeed. The dash and spirit with which Dr. Zeisler performed his share of the Trio with his two professional associates, was certainly remarkable.

There followed then a fine performance of the Schubert D Minor Quartet, with Sametini, Felber, Jr., Charles Elander, viola and Felber, Sr., and some humorous imitations of celebrated violinists, Sauret, Ysaye, Kreisler and Elman, by Sametini. Alexander Raab, the pianist, was among the guests, but could not be induced to play.

A program captioned "Out-Door" music was given by the members of the Iota Alpha Chapter of the Mu Phi Epsilon Sorority last Wednesday morning at the Chicago Musical College, in which the prominent singers heard included Maud Woodley Chandler, Naomi Nazor Scanlan and Rose Lutiger Gannon. Violin

numbers by Minnie Cedargreen Jernberg, and piano selections by Marie Annen were also features.

Madrigal Club's Concert

The second concert of the present season, the fifteenth, of the Chicago Madrigal Club, was given last Thursday evening, at Central Music Hall, under the direction of D. A. Clippinger, and a program of part-songs, classic numbers and madrigals served to show that this organization keeps on its upward climb with steady and unremitting vigor.

Some forty voices were lifted up in the singing of Lotti's Sanctus, Glinka's

Harrigan and Hart Songs Revived in Hippodrome Concert

Memories of the songs in the old Harrigan and Hart plays were revived in the New York Hippodrome's Irish concert on March 19. John Philip Sousa and his band played several of the Brahms melodies, and William Harrigan sang his father's "Dad's Dinner Pail" and "The Babies on the Block," which are much more wholesome than many of the popular songs of to-day. John O'Malley, tenor, sang several numbers popularized by John McCormack; that dainty *liedersinger*, Maggie Cline, revived "Throw Him Down, McCloskey," and Arthur Aldridge, the tenor, formerly of the Gilbert & Sullivan Opera Company, sang "Tipperary," supported by the Hippodrome chorus. K. S. C.

Marian Powers Wins Praise in Arkansas Recital

FAYETTEVILLE, ARK., March 17.—A song recital of unusual interest was given before the University of Arkansas on March 9, by Marian Wright Powers, coloratura soprano. Mme. Powers aroused her audience to great enthusiasm through her charming singing of songs in English, German and Italian. Especially effective was her singing of the more dramatic numbers, such as the "Mad Scene" from "Hamlet." The singer's diction was excellent, every syllable of her English numbers being distinct.

Stransky Repeats "Meistersinger" Prelude in Albany Concert

ALBANY, March 14.—One of the best concerts Alburnians ever enjoyed captivated a great audience in Harmannus Bleeker Hall last night when Josef Stransky led his New York Philharmonic Orchestra through a splendid program of diversified numbers. The conductor had the orchestra repeat the Prelude to "Die Meistersinger" as an encore. The concert was the close of the Ben Franklin season series. A like enthusiasm to that which met the orchestra attended the singing of Mme. Julia Culp, the Dutch mezzo-soprano, who made her first appearance in Albany. W. A. H.

RUBINSTEINS HAVE "PRESIDENTS' DAY"

Fine Galaxy of Artists Offered as Feature of Annual Club Function

Unusually gay was the President's Day program of the Rubinstein Club at the Waldorf-Astoria, New York, on March 18. On the platform a number of club presidents were in a throng in which the good looks of Mayor Mitchel's young wife made her a conspicuous figure. The program was as follows:

"Sonetto del Petrarca," No. 104, Liszt; Arabesques on "Blue Danube" Waltz, Strauss-Schulz-Elver; Carolyn Cone, "Ah, lève-to soleil," from "Romeo and Juliet"; Gounod; James Harrod, "Murmure de la Cascade," "Marche Militaire," Hasselmans; Mary Warfel, "Una voce poco fa," from "Il Barbiere di Siviglia," Rossini; Lucy Gates, "Apostrophe to the Harp," Eila Wheeler Wilcox; Ruth Helen Davis and Mary Warfel, Group of Songs (New), "Twilight Song," "Road to China," "May Noon," "Little Man in Gray," "One April Day," Alice M. Shaw; Ellen Townsend, "Es blinkt der Thau," Rubinstein; "Now Sleeps the Crimson Petal," Roger Quilter; "Ouvre tes yeux bleus," Massenet; James Harrod, Dutch Serenade, de Lange, "To Daisies," Roger Quilter, "A Burst of Melody," C. Linn Seller; Lucy Gates, "Legende," Zabel; Spring Song, Gounod-

"Cherubim Song," a composition in six parts; an old Gaelic "Love Lilt," the Lassus madrigal, "I know a Young Maiden"; part songs by Evans, Stanford, and the prize madrigal, "O Lady Leave Thy Silken Thread," by George W. Chadwick, the last awarded the \$100 prize by the W. W. Kimball Co. There were also some humorous pieces, and Albert Boroff, the gifted Chicago basso, was the assisting artist.

In songs by Brahms and Liddle and a recitative and aria by Handel, Mr. Baroff earned generous and hearty applause, and he was compelled to add additional selections. Not only his rich voice, its smooth utterance and robust quality, but his interpretations and his perfect diction make his singing especially praiseworthy.

The club sang the different types of choral music with tone variety and good dynamic effects, and showed evident artistic progress under the capable leadership of Mr. Clippinger.

MAURICE ROSENFIELD.

HEAD BANGOR PROGRAM WITH AMERICAN WORK

Turnbull Composition Well Played at Popular Concert Under Horace M. Pullen's Direction

BANGOR, ME., March 17.—The Bangor Symphony Orchestra under the baton of Horace M. Pullen, this evening in the City Hall before a large audience presented its eighth annual "Pop" concert. The entire program was extremely well played.

An American composer headed the list, the first number being the majestic "Processional March," by Turnbull. This and Percy Grainger's "Irish Tune from County Derry" were the best performed offerings in the program.

The remainder of the program consisted of Ludwig Schytte's "Norwegian Suite," Grainger's "Shepherd's Hey," two Intermezzi from Wolf-Ferrari's "Jewels," the "Poet and Peasant" Overture and a graceful little waltz, by Ludwig Andre, for two flutes and strings. Special mention should be made of the fine work done by Adelbert W. Sprague, cellist, and William M. Sawyer, first flautist.

Many persons were considerably annoyed, and the enjoyment of the program marred for them by the interruptions of persons coming in late and taking their seats while the first half of the program was in progress. J. L. B.

Final Philharmonic Concert Given in Brooklyn

The Philharmonic Society of New York gave the last of its five concerts at the Brooklyn Academy of Music, on March 12, with Harold Bauer as assisting artist. The distinguished pianist played Schumann's Concerto in A Minor, Op. 54, and the orchestra, under Mr. Stransky, was heard in Tschaikowsky's Symphony, No. 6 ("Pathétique"), Webster's Overture to "Oberon" and the Prelude to "Die Meistersinger." G. C. T.

Zamara; Mary Warfel, Duet from "Carmina," Bizet; Lucy Gates and James Harrod.

Features of interest were the hearing of Mrs. George Beaumont Crawford's New York State song for the Federation Biennial and the first presentation of the "Apostrophe to the Harp" by the famous poet, Ella Wheeler Wilcox, who, it was announced, devotes a goodly portion of each day to the study of the harp. The poem was found to be so beautiful that at the close its noted author was called to the platform by the Rubinstein president, Mrs. W. R. Chapman.

The various artists made pleasing impressions, and the Rubinstein rejoiced at hearing again the notable art of Lucy Gates, who added "The Cuckoo Clock" by W. Grant Schaefer. Delightful was her *Micaela-José* duet with Mr. Harrod, who was also warmly greeted in his solos. The fine playing of Mary Warfel evoked an encore, and Carolyn Cone's well-performed group met with much applause.

One of the most charming contributions to the program was the group of songs by the club's gifted and unassuming accompanist, Alice M. Shaw, who provided the piano support for Ellen Townsend. The latter soprano, who is an artist-pupil of Sergei Klibansky, displayed the vocal finesse that is to be expected of Mr. Klibansky's students, and, furthermore, she has a charm of manner that should completely win any audience. Helen Treat was an able accompanist for several of the artists. K. S. C.



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SAY SBRIGLIA MADE DE RESZKE A TENOR

Perley Dunn Aldrich and Mrs. Margaret Chapman, in Appreciations of Their Late Teacher, Submit Proof That Famous Tenor Studied with Him—Methods Varied with Each Pupil—Vocal Diagnosis
Sbriglia's Forte—Sang for About Nine Years in America

INVARIABLY, upon the announcement of the demise of a noted teacher, come appreciations from some of the former pupils, eager to pay this last tribute to him who had played a material part in molding their careers. In its preceding issue, MUSICAL AMERICA published a report of the death in Paris of the famous vocal teacher, Giovanni Sbriglia. Two of his American pupils, Perley Dunn Aldrich and Mrs. Margaret Chapman, have contributed appreciations embodying reminiscences of their associations with the *maestro*, which are herewith appended.

By PERLEY DUNN ALDRICH

The announcement of the death of Giovanni Sbriglia, the eminent singing master of Paris, will be received with a feeling of sadness and loss by the many American pupils of the "dear old man," many of whom felt that they owe their entire services to his simple practical teaching.

To be sure, his advanced age made it impossible for him to carry on his active work as he had in former years, but

those years were full of vigorous, intelligent teaching which bore a very practical harvest in the form of many excellent singers and teachers.

Giovanni Sbriglia was born in Naples and obtained his musical education at the Conservatory of Naples under Emanuel Roxas and Busti. Sbriglia was always an ardent advocate of the strict Italian school of *legato* singing. He made his débüt as a tenor in the San Carlos Theater in his native city in a now forgotten opera "Il Biraio di Preston," by Ricci. After a short career as primo tenor in Italy he came to America under a contract with Servadio for a season in Mexico, where he was to sing principal tenor rôles. Upon their arrival in New York they were met by astonished friends with tears rolling down their cheeks. The steamer Austria, upon which they were to have sailed, had gone done, and their friends looked upon them as those risen from the dead. Meanwhile a revolution had broken out in Mexico and no opera there was possible. Sbriglia was then engaged by Manetzek and made his débüt in "Lucia" at the old Academy on Fourteenth Street. After that he sang in Havana for three or four

consecutive seasons. (I once heard Mme. Sbriglia read a letter from a lady who heard him sing in Havana praising his singing in the highest terms. I remember her saying she had never since heard a tenor with such finish and taste except De Reszke.)

Sang in California

From Mexico he went to California, where they produced, among other works, Meyerbeer's "Prophète," with a ballet from Europe and costumes and scenery of unusual magnificence. He afterward arranged a company himself to open an Academy of Music in San Francisco financed by a certain Maguire. His first appearance in Philadelphia was in May, 1859, in a performance of "Martha," with Laborde and Formes. A few years ago I had a photograph made of the play bill announcing this appearance and sent it to Sbriglia at Christmas, to his great delight. A copy of it hangs in my studio.

Among the singers with whom he sang were Patti, Laborde, Gazani, Carlotta Patti, Gazia, Colson, Adelaide Philips, D'Angri, Parodi, Steffani, Brignoli, Susini, Amadio, Formes and others. It will be remembered that Carlotta Patti had one short leg, which caused her to limp, so that an operatic career was impossible. Sbriglia once told me that a certain Italian, Dveter Cecherini, arranged some kind of contrivance that, strapped to her knee, enabled her to walk without a noticeable limp. She essayed one performance of "Sonnambula" with this affixed to her knee, but fainted in the arms of the tenor, Sbriglia, before the performance was over. I also remember his telling me of a performance of "Martha" in Boston in which he sang in Italian, Laborde in French, Adelaide Philips in English, and Carl Formes in German. Altogether, he sang in this country for about nine years in both opera and concert.

Return to Europe

On his return to Europe he began his career as a teacher. I have the impression that, owing to an illness his voice lost some of its power and value, but I may be mistaken. I have known only two people, personally, who heard Sbriglia sing in America. One was the late Siegfried Behrens, the opera conductor, who conducted many times for him. Behrens told me he did not have a great voice, but was a very excellent singer. Sbriglia himself told me that it was very easy for him to learn a rôle, so easy that he could do it riding on a train, and that his memory was so retentive that he would sing any of about forty operas at a few hours' notice.

His career as a teacher has hardly been equalled by any teacher of his time. His strong point was his understanding of the emission of the voice. He did not play the piano at all and he was not a fine musician. He was not an operatic coach. He was a master of the voice, and he had that very rare gift, the *vocal instinct*. If a voice was defective he found ways and means of curing it. Sometimes these means were peculiar and heroic, and, if the student stayed only a short time, he might come away worse than when he went. It is difficult to speak of his teaching, because it was so varied with different voices. I played accompaniments for him a great deal during two summers and was often amazed at his "instinct" for the voice and the means he used to secure his results. One who had only trained his own voice with Sbriglia knew very little of the teaching—he would only know what was done in his own case.

Testimonial from de Reszke

Of course, Jean de Reszke's wonderful singing attracted great attention to Sbriglia's teaching and he sent pupils to Sbriglia that I know personally. I have also seen the photograph that de Reszke gave Sbriglia, on the back of which was written in Italian a fine acknowledgment of his making his tenor voice. I have also known a number of people who were with Sbriglia at the same time with de Reszke, and knew both personally and well. I do not believe de Reszke ever told anyone that he never studied with Sbriglia. Of course, Sbriglia never made de Reszke the great artist that he was—that he did for himself, as all great artists do. But that he changed de Reszke's voice from a baritone into a tenor is beyond all shadow of a doubt. Sbriglia knew the old répertoire and had

a profound and wonderful knowledge of the voice and how it should be made. I was this knowledge that made him a great teacher of the voice.

Second Wife an American

Sbriglia was twice married. His first wife died many years ago and their son, Arthur, died about three years ago in Paris. His second wife, the Mme. Sbriglia that we all knew and revered, was born in Grand Rapids, Mich., but lived in Paris from infancy. Everyone loved her. Their son, Georges, is a lawyer in Paris and has taken care of his father in his later life in the same apartment where they have lived for years, in the Rue de Provence.

The following are the names of some of the singers whom Sbriglia trained: Nouveli, Doehme (Nordica's husband), L. d'Aubigne, Castleman, Riccardo Martin, Nicholas Douty, Alfred Rolle, Herold, the Danish tenor, Einar Linden, Jules Jordan, Plançon, Clarence Whitehill, Dennis O'Sullivan, T. Foster Why, Henry Rowley, Henry Weldon, Nordica, Litvinne, Sybil Sanderson, Marion Ivie, and many others.

Mrs. Chapman's Memories

According to the testimony of Mrs. Margaret Chapman, the American soprano, who studied with Sbriglia almost five years, that noted master repudiated the methods of teaching with which some coupled his name. "Sbriglia said to me that he never taught any method," declared Mrs. Chapman to a representative of MUSICAL AMERICA, the other day. "In fact, he requested me to make that fact clear when his time came," continued the singer. "This is Sbriglia's own analysis of his pedagogical procedure: 'I diagnose vocal sicknesses very much as a physician does bodily ills. If you wish to teach, you must diagnose; there is no one golden way to teach two or more pupils. Each pupil needs different care and methods; the teacher's problem is to decide just what each particular voice lacks and apply his skill toward filling that need. The only way to sing is the way that all of the great ones sing, and no two of the master-singers were ever taught by the selfsame method. There is a different method needed for each separate student.'

"These were the master's words to me, and I am going to keep them clearly in mind, especially since I intend to go in for teaching in the near future. I can say with confidence that it was Sbriglia who changed Jean de Reszke from a baritone into a tenor. The latter worked with Sbriglia about three years, and when I studied with Sbriglia I frequently saw a large picture of de Reszke autographed, 'à mon cher maître.'

At Outbreak of War

"I spent several summers at the Sbriglia chateau in Beauvais, France. When the Germans commenced to take the forest of Beauvais in the August of the year that war broke out, Sbriglia's son, Georges, brought him to Paris by motor, where I met them and helped to put them aboard the train for Havre. During the war of 1870, it was at a little place near Havre that Sbriglia spent his days, and it was there that he wished to go during the present war, when the Germans were threatening to reach Paris.

"I can supplement the list of his pupils that you published with the names of Josephine de Reszke, Riccardo Martin, Henry Weldon, Clara Louise Kellogg and myself. The master was buried from the Church of La Trinité in Paris on Feb. 23. There were pomp and ceremony connected with the event, as may be expected. Sbriglia had been made a member of the Legion of Honor for what he had done for music."

Russian Symphony Sues Cavalieri and Muratore

The Russian Symphony Society began suit in the Supreme Court of New York on March 18 against Lina Cavalieri, the soprano, and her husband, Lucien Muratore, the tenor, for \$25,000 damages for alleged breach of contract. It is charged that on Dec. 19 the two singers contracted to sing at four concerts with the Russian Symphony Orchestra at Carnegie Hall. The first concert was to be held on Feb. 17. The affair had been advertised, the orchestra rehearsed for it and the programs were printed announcing the appearance of Cavalieri and Muratore. The singers did not appear, however, and it is said in the complaint that large amounts of money had to be refunded to purchasers of tickets in consequence. It was stated at the time that a disagreement over financial terms was the reason for the failure of the defendants to appear.



Mme. Dove Boetti

CHICAGO, March 13.—Mme. Dove Boetti, dramatic soprano and teacher of singing, died in St. Anthony de Padua Hospital yesterday. She was born in England seventy years ago and belonged to the celebrated Dolby family. Her brother, George Dolby, was a close personal friend of Charles Dickens. Her cousin, Mme. Sainton Dolby, was the singer for whom Mendelssohn wrote the contralto rôle in "Elijah." Mendelssohn wrote the soprano aria, "Hear Ye Israel," from the same oratorio, for Jenny Lind, having in mind her beautiful F sharp, said to have been the most wonderful note in her register. Mme. Dove Boetti studied with Manuel Garcia, who was the teacher of Jenny Lind and Mme. Marchesi. She married Alessandro Boetti, an Italian tenor. Twenty years ago she came to Chicago and joined the faculty of the old Chicago Conservatory of Music. After this school was discontinued, she opened the Boetti School of Singing here. Mme. Boetti sang in several opera companies in Europe before she came to this country. It was often said of her that she knew by heart the vocal parts of all the standard operas. The last few years of her life were saddened by the death of her son and by the loss of her fortune, stolen by an absconding cashier who afterwards committed suicide.

F. W.

Tom Karl

Tom Karl, prominent in this country and Europe for more than forty years as an operatic tenor, and one-time manager of the famous Bostonians, died on March 19 at his home in Rochester, N.Y., where he had lived since his retirement from the stage, about ten years ago. He was born in Dublin, Jan. 19, 1846, and studied under Henry Phillips, in London, and Sangiovanni and Trivalzi, in Italy. He sang in Italian opera for a number of years, and came to this country with the Parepa-Rosa English Opera Company in the early 'seventies. Afterwards he sang here for several years in opera in English.

In 1879 Mr. Karl made a pronounced success as Ralph Rackstraw in "Pinafore" with Miss E. H. Ober's Boston Ideal Opera Company. With him in the company were Henry Clay Barnabee, W. H. MacDonald, Myron Whitney, Mary Beebe, and Miss Phillips. Later Mr. Karl formed the Bostonians, taking the management, with MacDonald and Barnabee as partners, having with him other members of the company, and adding Jessie Bartlett Davis, Eugene Cowles, Alice Nielsen, and others. For many years the Bostonians were the leading

Napier Lothian

Napier Lothian, for forty consecutive seasons musical director of the Boston Theater and a moving spirit in the old Bostonians, died on March 18 in Boston while watching a musical comedy at the Colonial Theater. Mr. Lothian was born in New York eighty years ago, the son of a musician. As a child he learned to play the violin, and his connection with the stage began when he was a boy at the Chatham Theater in New York, in 1842. With his father and others, who had caught the gold fever, he started out for California in 1849, finally winding up "broke" and hungry in Sacramento. He subsequently gave a number of violin concerts in Sacramento, and it was there he met and later married Clara Rivers. In 1854 he became the leader of the orchestra at McGuire's Opera House, and remained in Sacramento until 1858. He became leader of the orchestra at the Winter Garden in New York in 1860 and two years later went to Boston to conduct an orchestra. In the summer of 1864 he organized a musical stock company to play at the Province Court Theater, producing "The Daughter of the Regiment," by Donizetti, with a cast which included Fanny Davenport (then aged sixteen), Jennie Kimball and Harry Murdock. Four years later he began his long career as musical director at the Boston Theater.

The chief event of Mr. Lothian's early days at the Boston was his part in the organization of the company to present "Pinafore." Conceiving the idea of having a cast of celebrities he secured Henry Clay Barnabee, Tom Karl (who died the day following Mr. Lothian's death), Mary Bebee, George W. Frothingham, Isabella McCulloch and Georgia Cayvan. The theater played to capacity for weeks and the organization became a permanent one, being organized into the Boston Ideal Opera Company and later into the Bostonians. Mr. Lothian is survived by nine children.

Theodore MacNicol

CHICAGO, March 18.—Theodore MacNicol, familiarly known as "Mac," not only by the members of the Chicago Symphony Orchestra, but by most other musical people of Chicago, died last Tuesday, at his home, 4509 North Western Avenue, after a week's illness of pneumonia. Mr. MacNicol had been the librarian of the orchestra since its foundation more than twenty-five years ago, and previous to coming to Chicago had been associated with Theodore Thomas for some eight years, in the same capacity. He had not missed a single concert given by the Chicago Symphony Orchestra in all the time of his service, and had a prodigious memory. Of the more than 3000 orchestral scores contained in the orchestra's library, he could furnish instant information, and was infallible as to dates and other data concerning his department.

M. R.

ULTRA-MODERNS ON GANZ'S PROGRAMS

Distinguished Pianist Includes
Many New Works In Next
Season's Plans

AFTER a season of comparative retirement so far as public appearances are concerned, Rudolph Ganz, the distinguished pianist, will make an extended tour of the country during the season of 1916-1917. His first appearance will be on Oct. 15, when he will give the first in a series of three recitals in Aeolian Hall. The other two recitals will take place on Nov. 14 and Dec. 12.

In these recitals he will play several larger and smaller works that have not previously been heard in New York. These will include a number of ultra-modern compositions and will emphasize the characterization of Mr. Ganz made by Karlton Hackett, the critic of the Chicago *Evening Post*, who wrote of him as "The Indomitable Propagandist of the New."

Mr. Ganz has played at a few concerts during the season just closing, relieving the monotony of close application to his work of composing. He will probably bring out a number of these new works at his appearances next season. When Mr. Ganz played with the Kneisels at two concerts in New York and one in Boston this season, the new Ravel Trio was introduced to this country. The first performance was Jan. 16 at the Friends of Music concert. Mr. Ganz considers this trio one of the greatest cham-



Photo by Mishkin

Rudolph Ganz, Noted Pianist and Composer

ber music compositions of the French school since the Quintet of César Franck.

for admission ranging from ten to fifty cents each.

"For the purpose of carrying this project into effect it is proposed to secure the subscription of a guaranty fund to insure these productions and make up any deficit which may result, although it is believed from past results that the undertaking will become nearly, if not entirely, self-sustaining.

"There are many thousands of men and women in this city who understand and love music of a high quality, who long for the relief which they find in it from the hardness and drudgery of their daily lives, but on account of the prices of admission are prevented from attending any of the numerous concerts given in New York and who feel this as a bitter deprivation. It is to such people that the Civic Orchestral Concerts will appeal and to whom it will be a boon and an educative influence of such high value as only those can realize who have come in contact with them. The undersigned have formed themselves into a committee to put such an organization into operation. Believing that you will appreciate the great civic merit of and the wide popular demand for an undertaking of this nature, we invite you to become a subscriber to the guaranty fund."

WM. D. BALDWIN,
OTTO H. KAHN,
Mrs. W. K. VANDERBILT,
ARTHUR FARWELL,
LILLIAN D. WALD.

MARTHA MAYNARD, Secretary to the Committee.

Mme. Homer Scores in Gertrude Ross Song

Louise Homer, the distinguished contralto of the Metropolitan Opera Company, has taken up Gertrude Ross's song, "Dawn in the Desert," which Mme. Schumann-Heink and a host of other prominent contraltos have used on their concert programs. Mme. Homer sang the

song for the first time in February at the National Theater at Washington, D. C., where she scored a great success. The song not only pleased the public greatly, but the critic of the *Washington Post* singled it out for special mention in his review of the concert.

DAMROSCH VISITS ROCHESTER

Hofmann Soloist on Orchestra's Tour—
Tuesday Musical Program

ROCHESTER, N. Y., March 17.—The New York Symphony Orchestra, Walter Damrosch, conductor, paid Rochester a second visit this season on March 16, giving a fine concert at Convention Hall. The soloist was Josef Hofmann, pianist. The hall was about filled and the audience was most enthusiastic.

The Tuesday Musicale morning recital on Tuesday at the Regent Theater was given by club members, those taking part being Effie Knauss, violinist, with Mrs. Hermann Kellner at the piano; Gertrude Harris, pianist, with Charlotte Gregg at the second piano, and the Orpheus Quintet.

M. E. W.

HAWLEY MEMORIAL HELD

Composer Honored at Impressive Detroit Services

DETROIT, MICH., March 20.—An event of especial interest yesterday was the musical program at the First Congregational Church, which honored the memory of the late C. B. Hawley, organist and composer.

The program of organ compositions, given by J. Truman Wolcott, organist and choirmaster, included the Hawley anthem, "All Thy Works Praise Thee"; a tenor solo, "I Heard the Voice of Jesus Say"; baritone solo, "Lead Kindly Light"; contralto solo, "Life and Light" and the cantata, "The Christ Child." The soloists were Edith Demuth, Fred L. Fraser, Mrs. Estelle Neuhoff and William F. Bartels.

Concert for Musicians' Foundation to Have Notable Soloists

The gala concert to be given under the auspices of the "Bohemians," the New York club of musicians, on Wednesday, March 29, at Carnegie Hall, will be for the Musicians' Foundation, a fund for the benefit of needy musicians in the United States. Ignace Jan Paderewski, Pablo Casals and the New York Philharmonic Orchestra, Josef Stransky, conductor, form the distinguished group to be heard on this occasion. The program will be:

Weber Overture, "Euryanthe," J. S. Bach, Prelude Choral and Fugue (arranged by d'Albert); Haydn, Concerto in D Major for Violoncello and Orchestra; Wagner, Prelude, "Die Meistersinger," Orchestra; Wagner, Prelude and "Liebestod" from "Tristan and Isolde," Schumann, Concerto in A Minor, Op. 54, for Piano and Orchestra.

CHAMBER MUSIC IS PROMISED SEATTLE

Lagourgue Society Organized for This Purpose—Philharmonic Popular Concert

SEATTLE, Wash., March 15.—The newest musical organization in the city is the Lagourgue Chamber Music Society, which gave its initial concert in Fischer Recital Hall March 9. It is the aim of the society to give music lovers an opportunity to become more intimately acquainted with classical and modern chamber music. The members of the organization are Charles Lagourgue, clarinet; Leone Langdon, piano, and Ethel Murray, cello. Mr. Lagourgue is musical director of the Standard Grand Opera Company of Seattle; Miss Langdon is organist of the First Christian Science Church and a brilliant pianist, and Miss Murray, a leading cellist of the city, is a member of the Philharmonic Orchestra, being the only woman in the organization. On this first program a quartet assisted, made up of Mrs. Durand Hemion, soprano; Mrs. Israel Nelson, contralto; R. Harvey, tenor, and L. H. Rhodes, bass.

The soloist with the Philharmonic Orchestra at the popular concert, March 12, was Master Jean Kantner, the remarkable boy soprano, whose phenomenal range encompasses F, the fourth tone above high C.

The Music Study Club presented Odessa D. Sterling, pianist, in concert on March 14. The program was an interesting one.

A. M. G.

OPERA IN PORTO RICO

Mancini Company Draws Large House in Four Weeks' Season

SAN JUAN, PORTO RICO, March 15.—The Mancini Opera Company, which recently returned from a successful eight months' tour in South America, gave a four weeks' season of opera here to capacity audiences, presenting singers of decided merit and a ballet headed by Miss Battaggi of the Chicago Company.

Among the principal artists to win favor was Marie Claessens, the Belgian mezzo soprano, formerly of the Metropolitan and Boston Opera companies. The Mancini Company left yesterday for Caracas, Venezuela, on a six weeks' engagement, subsidized by the Venezuelan Government.

May Peterson, the popular young soprano, has been engaged to appear at the music festival to be given in Des Moines next fall in honor of M. L. Bartlett, the veteran concert manager.

Scotti Explains Principles of the Art of "Make-up"

"HOW Scotti Makes Up" is the title of an interesting article in the latest number of the *Theatre Magazine*.

"I don't think there is any set of rules for successful make-up," said the baritone to his interviewer. "Personally, I know that certain combinations of color applied to any face will bring about results I seek. For instance, if I am to play a comedy part, I wish to make my face appear stout. Before my mirror, I smile as broadly as I can, watching what my muscles do. The cheeks fill out and upward. Good! I take my grease paint—brown—and mark downward from the eyes. This I smooth on, adding a little white, and finally finish with a red blotch on either cheek.

"In the case of a character such as Falstaff, an exaggerated rotund effect may be procured by placing a beard very far under the chin. This brings to the

face an exaggerated full appearance. To appear cadaverous, or weak, I use a dark blue on either side of my mouth. This I rub in very thoroughly; with the rest of my face—the general background—made whiter than normally, the blue produces the proper thin and drawn look from the other side of the footlights. The effect from the front is striking. To make the mouth appear large, the actual outline must be accentuated with red. If the rôle is that of a villain, a brown grease paint will produce as bad an expression as anyone could wish for.

"The eyes are apt to be more make-up than any other feature of the face. If the ordinary make-up is used, I mean the natural flesh-tint, the eyes can be made to appear most brilliant by placing a deep blue—not black—on the eyelids, and a slight touch of red above the blue on the upper lid, with, of course, a pointing of red in the corners and a line at either end to give distance. But if the general make-up is that of an Oriental, an East Indian, for instance, the law of contrast will come into play; then a white grease paint should be substituted for the blue.

"Observation has aided me, besides continually trying this or that paint or powder to see what would happen. These details, when placed on paper, seem so simple! But it is surprising how a comment here, and a remark there, have compelled me to study myself. In this art, one can always learn."

Mrs. Herman Lewis
announces the

First New York Recital of

MAUDE FAY

Prima Donna of the Metropolitan Opera

Saturday afternoon, April 1st
at three o'clock
Aeolian Hall

Kurt Schindler at the Piano

Steinway Piano Used

IRENE
Pawloska

Mezzo-Soprano

CHICAGO GRAND OPERA COMPANY
Address: 1707 Estes Avenue, Chicago.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Lenora Sparkes, soprano of the Metropolitan Opera Company, entertained informally at the studio of her teacher, Arthur Lawrason, 328 West Fifty-seventh Street, on March 5. During the afternoon she sang a few songs in a manner that showed a decided talent for recital work. Her delivery of the following songs aroused applause of a flattering nature:

"J'ai pleuré en rêve," Hüe; "Lia's Aria from 'L'enfant Prodigue,'" Debussy; "Romanza, 'La Wally,'" Catalani; "Romanza, 'Cavalleria Rusticana,'" Mascagni; "Down in the Forest," Roncalli; "A Birthday," Cowen; "Come Back," Quilter.

Robert Braine, pianist, and Karl Kirksmith, cellist, added to the program.

* * *

At the studio musicale given at the Sergei Klibansky studios on Wednesday, March 15, the following pupils appeared: Lucy De Vane, Emilie B. Henning, Charlotte Hamilton and Walter Copeland. The next artist pupils' recital will be given at the Auditorium of the Y. M. C. A., West Fifty-seventh Street, on April 6, and complimentary tickets are being given out at the studios. Marie Louise Wagner will be heard in recital at Chamber Music Hall on Sunday evening, March 26, when this talented Klibansky pupil will give groups of German, French and English songs.

* * *

Samuel Craig, Scotch tenor, of the Russell studios scored a success in a recent concert in the interests of the Burns association, given in the Municipal Hall at Springfield, Mass. Mr. Craig has been meeting with encouraging success in oratorio and concert.

* * *

Louis Arthur Russell is announcing his summer normal courses, in New York and other centers, for professional students and teachers.

WOMEN COMPOSERS STUDIED

Schumann Club of Bangor Presents Interesting American Program

BANGOR, Me., March 16.—The Schumann Club met at the home of Mrs. Charles L. Winchester, for its last study class of the year, yesterday afternoon. The subject of the meeting was "Women Composers of America" and was in charge of Harriet L. Stewart, Ellen Peterson, Mrs. Jennie Joy and Mary Brown. Miss Stewart read a most interesting paper on the subject. Vocal and instrumental numbers were given by Anna Strickland, Helen Day, H. Josephine Burr and Mary Brown. An especial feature was the singing of Mrs. H. H. A. Beach's "Panama Hymn," by a quartet composed of Anna Strickland, Helen Day, H. Josephine Burr and Gwendoline Barnes. Among the composers represented were Mrs. Beach, Margaret Lang, Jessie Gaynor, Clara A. Corn, Fannie Crosby, Mary Helen Brown, Mary Turner Salter, Mrs. A. K. Virgil, Carrie Jacobs Bond, Mabel Osborne, Kate Vannali and others. The meeting was one of the most successful of the year.

Monday noon the marriage of Frances P. Eldridge to Frederick B. Simpson of this city took place. Miss Eldridge has long been prominent in musical circles of this city and vicinity, playing the cello in the Bangor Symphony Orchestra and in the well-known B. E. N. Trio of this city. She is also a pianist of much ability, having studied for many years with Harriet L. Stewart of this city and Mrs. David Mannes of New York. She has for many years been an active member of the Schumann Club. The couple will reside here.

Last Thursday afternoon, Prof. Garrett W. Thompson of the University of Maine gave an enjoyable organ recital at All Souls Church.

On March 17 the Shakespeare Club of this city presents a program composed wholly of the compositions of Bangor's composers.

J. L. B.

Charles Washburn's Children's Songs Please Fayetteville Hearers

FAYETTEVILLE, ARK., March 11.—Charles Washburn, the Nashville baritone, gave the fourth of the season's Artist Recitals at the University yesterday, repeating his former successes here. His program covered a wide range of emotional interest and there was a preponderance of children's songs. As invariably, he interpreted convincingly and

for the benefit of the Music School Settlement, Brooklyn, the first in a series of Five Musical Hours a recital was given at the Hotel St. George, Brooklyn, on Friday, March 17, by Euphemia Blunt, soprano, assisted by Mrs. Mary Thornton McDermott, pianist, and Harry Oliver Hirt, accompanist. Miss Blunt, who is an artist student of Yeatman Griffith, sang in charming manner, with wealth of tone. Mrs. McDermott's playing was unaffected and buoyant, and Mr. Hirt's accompaniments added greatly to the success of the concert.

The last concert at the Malkin Music School brought forth Bernardo Godere, tenor, and member of the faculty. Mr. Godere showed that he possesses an extremely wide register, as well as being a singer with excellent schooling. Mme. Porsin, pianist, and Mr. Gitnick, violinist, were also enthusiastically received.

An evening musicale for Mr. and Mrs. Hallett Gilberté was given by Charlotte Lund, the soprano, in her New York studio on March 12. Miss Lund contributed a group of songs and the cycle "The Seasons." Florence Anderson Otis, Vernon Archibald and Mrs. Gilberté were the other solo participants. There was a good-sized attendance and much enthusiasm was manifested.

Iva Mae Wilbert, soprano, of Rome, N. Y., and soloist for two years of Zion Episcopal Church of that city, has come to New York City to continue her studies with Mme. Regina de Sales, the well known vocal teacher of Paris.

Harold Van Duzee of Minneapolis has returned to New York to continue his study with Oscar Seagle. He will be one of the members of the Seagle summer vocal training camp.

with unerring taste. One wonders why Mr. Washburn does not devote himself exclusively to children's songs. Few artists now before the public can enter with such charm and sympathy into their spirit. Henry Doughty Tovey added greatly to the merits of the program by his accompaniments.

"Elijah" Given Ably by Kansas College

MANHATTAN, KAN., March 14.—Mendelssohn's "Elijah," in the most magnificent musical performance ever attempted in the history of the Kansas State Agricultural College, was presented with great success Monday night, March 13, in the college auditorium before an audience of 1200. The Choral Society of nearly 300 persons, under the direction of A. E. Wesbrook, professor of music, took part in the oratorio. Four soloists from Chicago, seventy-five singers from Clay Center, and the college orchestra of thirty-eight pieces aided in the performance. A short concert by the four visiting soloists immediately preceded the oratorio. The able soloists were Hazel Huntley, contralto; C. E. Lutton, baritone; Mrs. Ethel Geistweit Benedict, dramatic soprano, and Worthe Faulkner, tenor. The large chorus, under Professor Wesbrook's direction, made ready response to the many requirements of the oratorio.

W. T. B.

Kneisel Quartet on Tour Extending to California

During this week the Kneisel Quartet leaves New York for an extended tour to the Pacific Coast, which will occupy it until about May 1. It is ten years since the quartet has been able to make this trip and its time in California was booked long in advance. In addition, engagements have been made en route, and concerts will be given in Chicago, Lincoln and other cities of the middle West.

Juliet Holmes Griffith in Brooklyn Song Recital

Juliet Holmes Griffith's steady march to musical distinction was again attested by a song recital in the ballroom of the Hotel St. George, Brooklyn, on the morning of March 17. Heard by a large gathering of prominent women, the soprano called forth continued enthusiasm through three groups of well-chosen numbers. Equally in the French and German as in the English her interpretations were in the spirit of the texts, em-

bellished by much tonal richness. "J'ai pleuré en rêve," by Hüe; "Vieille Chanson Espagnole," by Aubert; "Die Post," by Schubert; "Der Nussbaum," Schumann; Brahms' "Ständchen"; "A Memory," by Fairchild; "The Star," Rogers, and others from Poldowski, Massenet, Strauss, Brahms, Rimsky-Korsakoff, Sibelius and Wells constituted the program. The well-known pianist and composer, H. Reginald Spier, accompanied with sympathetic exactitude. The recital was one of a series of "five musical hours," in aid of the Brooklyn Music School Settlement.

G. C. T.

IDAHO EAGER FOR OPERA

Inquiries From Whole State For Boise's Visit of Pavlova Forces

BOISE, IDAHO, March 14.—Manager Mendenhall of the Pinney Theater of this city has signed a contract with the Boston Grand Opera Company for one performance of "Madama Butterfly" and the Pavlova Ballet Russe to be given April 1. The seat sale opened with a fine prospect for a crowded house at prices from \$2 to \$5. It is said that over 100 letters were received by the management on the first day the event was advertised, coming from outside points throughout Southern Idaho, showing that without doubt grand opera attracts in the Far West.

Two splendid musical numbers on the lecture course recently given were one by the Metropolitan Male Quartet and one by the Schumann Quintet. Both drew big houses and were well received.

Dwight Edrus Cook, who for the past two years has been prominent in music circles, being director of the First M. E. choir and manager of the Boise Conservatory of Music and teacher of singing, leaves this week to make his home in Watertown, S. D., where he has secured a splendid church position.

O. C. J.

Frances Pelton-Jones Delights Audience of Pittsburgh Music Lovers

PITTSBURGH, PA., March 18.—A rare and thoroughly enjoyable novelty was heard here on March 10, when Frances Pelton-Jones appeared in a harpsichord recital of the Renaissance period.

The recital was given under the auspices of the Whitmer Music Club, and took place at the Pennsylvania College for Women. Miss Pelton-Jones's interpretation of works from the old masters on this unique instrument proved delightful and was thoroughly relished. In the audience were heads of various prominent local organizations.

The recitalist appeared in a charming Marie Antoinette costume, the stage being arranged to conform with the period. Some lovely old English songs were offered by Charles E. Mayhew, baritone, who also appeared in Eighteenth Century costume. So great was the interest shown in the program that a return date for the fall is being arranged.

Prominent Artists Appear Before New York Federated Clubs

The New York City Federation of Women's Clubs, Mrs. Eugene J. Grant, president, held a conference under the auspices of the music committee on March 17. The participants in the program were David Bispham, Emilie Frances Bauer, Fay Foster, Earle Tucker, Mrs. Florence Otis and Roy Williams Steele. Mr. Bispham gave an address on "Enunciation in Singing and Speaking," singing splendidly Henry Holden Huss's powerful setting of Shakespeare's "All the World's a Stage." Miss Bauer's subject was "Modern or Classic in Music—Which?" Fay Foster was at the piano during the presentation of her songs by Mrs. Otis, the soprano; Mr. Tucker, bass-baritone, and Mr. Steele, tenor. A good-sized audience was in attendance.

Oulukanoff to Introduce New Russian Gypsy Songs

BOSTON, March 20.—A feature of the forthcoming concert of the Russian Music Society to be given in Jordan Hall, this city, on March 29, will be the singing of a series of Russian gypsy songs by N. Oulukanoff, the Russian baritone and director of this society. Mr. Oulukanoff's singing of these songs will be their first presentation in America. The Russian society has grown so rapidly that the spacious Oulukanoff studio at 295 Huntington Avenue, where the concerts have been held heretofore, is no longer large enough to accommodate the audiences, and from now on the society's concerts will be held in Jordan Hall or some equally large auditorium.

W. H. L.

CADMAN DAY AT SALT LAKE

Composer and Princess Tsianina Heard —Alda-La Forge Concert

SALT LAKE CITY, UTAH, March 11.—A rare entertainment was furnished the music lovers of Salt Lake when Charles Wakefield Cadman and Princess Tsianina, the Indian singer, appeared in a program of Indian music, March 7 at the Assembly Hall under the local management of Fred. C. Graham. Mr. Cadman revealed to us in a striking way the real merits and beauty of Indian music. His own compositions were well sung by Princess Tsianina, who surprised her audience greatly with her well modulated voice and the musical capabilities in her interpretation of the numbers.

Mr. Cadman was heard in three piano works of his composition, "The Thunderbird Comes From the Cedars," a movement from his Sonata in A Major, and the "Pompadour's Fan," the latter based upon the poem by Austin Dobson. There followed a brief talk on Indian music, including contrasted examples of primitive sacred music, and a demonstration of involved rhythm.

During Princess Tsianina's visit in the city she consented to pose for Avard Fairbanks, Utah's boy sculptor.

Mme. Frances Alda, assisted by Frank La Forge, appeared in concert March 10, under the auspices of the Musical Arts Society. The concert was an artistic triumph and proved one of the best of the series presented by the society.

Z. A. S.

George Rasely Chosen for Church Post in New York

George Rasely, formerly of Boston, has been selected from numerous applicants for the tenor position at the Fifth Avenue Baptist Church of New York. Harold V. Milligan, organist, has also concluded arrangements with Gertrude F. Cowen to go under her management for concert, recital and oratorio work for the coming season. An interesting coincidence is that Mr. Rasely has held the tenor position at Dr. Gordon's church in Boston where Mme. Marie Sundelius, also under the managerial guidance of Mrs. Cowen holds the position of soprano soloist.

Elsa Lyon Is Recent Addition to Concert Artists

On Sunday afternoon, March 12, a large and enthusiastic audience greeted a newcomer in the concert field at the home of Mrs. Charles Louis Sicard, 329 West Seventy-seventh Street.

The guest of honor was Mlle. Elsa Lyon, recently returned from a long sojourn abroad, who delighted those present with a program well suited to display her dramatic mezzo-soprano voice. Mlle. Lyon had been in Posen and Berlin for several years and was singing in the Wagner Festspiel in Berlin when the present European conflict began. Many persons prominent in the social and musical world were present at her first New York appearance.

Professor and Mrs. Remy Close Their Wagner Series at Columbia

With "Götterdämmerung" on March 22 Prof. Arthur F. J. Remy, professor of Germanic philology at Columbia University, and Mrs. Alfred Remy concluded their series of four lecture-recitals on Wagner's Nibelungen dramas, given at the Horace Mann Auditorium under the auspices of the Institute of Arts and Sciences of Columbia University. Prof. Remy gave a scholarly presentation of the original legends, showing the transformation they had undergone in the hands of the master, while Mrs. Remy furnished elaborate musical illustrations on the piano performing extended excerpts in the transcriptions of Liszt, Brassin, Jaell and Rubinstein.

Hinkle and Business Men's Chorus in Sacramento Concerts

SACRAMENTO, CAL., March 15.—Florence Hinkle, the American soprano, was the artist for the Saturday Club Friday night, March 10, at the Clunie Theater. Her work was very pleasing.

The second concert of the McNeil Club's season was given Tuesday night, March 14, at the Tuesday Club House. This club is composed entirely of business men, including the director, Egbert Brown, who is a bank cashier. Each year the chorus shows marked improvement, and especially is it true this season. Heft's String Quartet gave two numbers. Ruth Pepper is the club accompanist.

L. F.

TENOR ELUDES SIBERIA'S TERRORS

"Russian Bonci," Sentenced as Deserter, Makes His Escape and Reaches Chicago After Thrilling Adventures—Beautiful Paintings as Aid in Developing Musical Talent—Carolyn Willard's Favorite Book—Permelia Gale in Concert Field

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, March 15, 1916.

DAVID MEDOFF, "the Russian Bonci," who fled from Russia to avoid being forced again into the armies of the Czar, has reached Chicago after thrilling adventures. He says that, after the great Russian retreat, he sang for the troops in the trenches, and with other singers often gave operatic performances in the woods behind the Russian lines, for General Trankovski and his staff.

When the war broke out Medoff was singing in Odessa in the opera, "A Life for the Czar." He was sent to the trenches with the first of the Russian troops to take the field. In Galicia he was shot in the right leg, sent to a hospital at Gomen, Russia, and six weeks later was discharged as cured.

When the Russians tried to force him back into the army, Medoff obtained a passport from a friend, fled on the Manchuria train, and at length reached Shanghai. He was preparing to take a boat to the United States, when five English policemen arrested him, suspecting that he was a deserter. He was turned over to the Russian consul, sent to Vladivostok, and there sentenced to imprisonment in Irkutsk, Siberia, for desertion.

"With me on the way to Siberia were three very rich young men facing the same punishment," says Medoff. "We were locked up in cells at night, and for three days were given no food, and we drank water from the gutters in the street. This fur coat and cap were given me by a Jewish woman who took pity on me. The rich young men obtained money and arranged for the purchase of eight camels to aid our escape. With these three men and four others, we had ourselves loaded onto the back of the camels like merchandise. We were covered with blankets and held rifles in our hand, ready to fire on the provost guards if we were halted. In twelve days we reached a little railway station in Manchuria, and from there braved capture by taking a train to Calhan, Korea, where my companions hired a small sailing ship. After days and days at sea in this little boat, we got to Yokohama, Japan, where we took passage on the *Tenu Maru* for San Francisco. An English actress and singer, Cecelia Wright, heard me sing on the liner and helped me, giving me letters to New York managers. I am going to try to get into opera there."

Mr. Medoff will appear with Mme. Mina Goravitch in Jewish opera at Sarah Adler's Empire Theater in Chicago, where he will remain until he has learned to talk English.

A CHICAGO girl walked into the office of Director Cleofonte Campanini of the Chicago Grand Opera Company last year and asked him to give her a public tryout. As he had been assured that her voice was good, he had her appear in "Faust" and in "Zaza," in both of which she was successful. The girl was Virginia Shaffer. Signor Campanini has just signed a contract with her and she will sing Suzuki in "Madama Butterfly" next season and the mother parts in "Jewels of the Madonna" and "Louise."

BEAUTIFUL paintings are almost as necessary to create artistic atmosphere suitable for developing musical talent as a musical environment, thinks Bohumir Kryl, well-known orchestra director and cornetist. Mr. Kryl's two daughters, Josephine and Marie, at the ages of eighteen and sixteen, have become well known through the violin playing of the one and the piano playing of the other. They have been acquainted with the masterpieces of painting since they were tiny children. Kryl has more than \$60,000 worth of paintings in his home, including two Corots, a Jules Dupré, a Schreyer, a Bouguereau, a Wyant and a Rosa Bonheur.

The girls are athletes as well as art lovers and musicians. Baseball, tennis and skating divide time with their studies and next summer they expect to take up golf. Marie Kryl, the younger, has played as piano soloist with the Chicago

Symphony Orchestra. She is a pupil of Heniot Levy. Josephine Kryl, the elder, is already well known for her beautiful violin playing. She went to Brussels with Eugen Ysaye in 1914 intending to spend four years in violin study abroad. But in four months the great war broke



David Medoff, Operatic Tenor, in Coat and Cap in Which He Escaped from Siberia

out, putting an end for the time being to her study in Europe.

Bohumir Kryl wants his daughters to devote three or four years to constant study before they again go on the concert stage. Both girls have been studying music since they were five years old.

* * *

THE favorite reading of Carolyn Willard, Chicago concert pianist and teacher, is not Shakespeare, nor is it fiction, nor poetry, nor books on musical theory. She is never so happy, she says, as when she is devouring with her eyes a new cook book.

"Fond as I am of cooking," Miss Willard tells me, "about the only time I have been able to do any is in the summer, which I usually spend in Union City, Mich. I am very fond of experimenting with new dishes."

On Miss Willard's piano was a copy, fresh from the publishers, of Arthur Hinton's new suite, "A Summer Pilgrimage," which she was studying. Miss Willard likes the music of modern American composers, and is always eager to try the newest compositions of our composers.

* * *

"GREEK folk songs are the expression of the Greek desire for freedom. My countrymen have lain under Turkish oppression five hundred years, and the songs have expressed the savage desire to throw off this unutterable yoke."

Thus did Constantine Nicolay, basso of the Chicago Grand Opera Company, describe the music of his beloved Greece. He was discussing the program of his concert for the benefit of Greek families made destitute by the war on Greece's northern border.

"Who are the best of the Greek composers?" I asked him.

"The people," he answered. "The Greek songs have been handed down from father to son, and from son to grandson. They all breathe the same savage defiance of oppression, and present-day Greek musicians simply take these wild melodies and dress them in a European musical garb."

I asked the Greek basso why he made the gestures he used in his concert work.

"If one sings with no sign of his feelings on his face," Nicolay replied, "then his singing itself becomes expressionless. He should make little gestures, as in opera, and indeed if he is deeply moved, if he feels to the depths of his heart the music of the song, then he must unconsciously show his feelings on his face as he sings. Folk songs must be sung with deep feeling, and then they become wonderful outpourings of the soul of a people. Each group of folk-songs, like the Greek,

the French, the German, is stamped with the national traits of a people."

Mr. Nicolay was born in Alexandria, Egypt, of Greek parents, and received his education in Greece. He taught ancient and modern Greek in Alexandria before he became an opera singer. He has sung in opera in La Scala, San Carlo, Naples, Turin, the Manhattan Opera House in New York and in the Chicago Grand Opera Company. He has appeared in concert in France, Italy, Turkey, Egypt, Greece, Rumania, Russia and England.

* * *

MRS. PERMELIA GALE, Chicago contralto, who plans to invade the East this season, is an entirely "made-in-America" artist. She was born in Southern California and when she was only fifteen her voice attracted the attention of Mrs. C. S. Eaton, wife of a well-known Boston millionaire, who was visiting Ventura. When Mrs. Gale, then Permelia Newby, was eighteen, Mrs. Eaton took her to Boston for study. Everywhere her rich contralto attracted favorable notice and she won especial praise from Mrs. Laura P. Morrill of New York and Andrew B. Lang of Boston. But at the end of a year Miss Newby returned to California to be married.

She removed to Chicago with her husband, and studied for several years with Maurice DeVries, Karleton Hackett and Frederick Root. For several years she has been studying with Mrs. Florence Magnus. After coming to Chicago she held various prominent positions as church soloist. Her friends, hearing her rare contralto every Sunday, urged her to go into professional concert work, and she finally yielded. Two years ago she began concert tours of the West and Middle West, where she has had much success. She has now gone under the management of Maurice and Gordon Fulcher and will tour the country in concert again this season.

FARNSWORTH WRIGHT.

Springfield, Mass., Gives Hearty Welcome to Mary Jordan

SPRINGFIELD, MASS., March 12.—The appearance of Mary Jordan, the well-known contralto, with the Second Regiment Band at the Auditorium last Sunday afternoon, turned out to be an unqualified success. Miss Jordan held her audience in thrall with her fine interpretation of "The Grey Wolf," "Deep River," "Ballymore Ballad," "Long, Long Ago" and "Supposing," the two last-named being extras given by request. After the concert Miss Jordan ingratiated herself with the audience by being "adopted," a ceremony which consisted of meeting several hundred of her hearers and appearing at the strangers' tea at the Y. M. C. A. building later. Between 3500 and 4000 persons heard the concert.

W. H. L.

Three days before Thursday, March 16, the date of Mme. Ethel Leginska's recital at the Brooklyn Institute, the entire house was sold out, and the sale of seats on the stage began. Although Mme. Leginska's Carnegie Hall recital in New York is not to be given until March 31, almost the entire house was disposed of early this week.

GIVE AMERICAN WORKS AT MACDOWELL CLUB

Brilliant Program of Christiaan Kriens and Ward-Stephens Compositions

A recital of the compositions by Christiaan Kriens and Ward-Stephens was given at the MacDowell Club on Monday evening, March 20. A program of songs, violin compositions, and a sonata for violin and piano was skillfully presented by Celine Verkeer, soprano; Nevada Van der Veer, mezzo-contralto; Frederic Martin, bass, and Mr. Kriens, who played his violin numbers and his violin sonata with John W. Frothingham at the piano. The Sonata in D Major of Mr. Kriens was written very much in modern style, with unusual harmonies and unconventional methods of developing the themes. It was interesting in parts, notably a brisk Scherzo as a finale, but as a whole it did not sound very great depths.

The violin group containing "Sons du Soir," "Villanelle," "Nuages," "La Mousse" and "Danse Rustique" was music of a more tangible sort. It succeeded in conveying definite moods and was well played by the composer, who

WERRENRATH'S VOICE DELIGHTS DULUTH

Baritone Heard by Matinée Musicale Club—Eighth Sunday Concert

DULUTH, MINN., March 13.—It proved a most happy selection that the Matinée Musicale Club made, in the choice of Reinold Werrenrath for the fourth and last artists' recital of the season, on Friday evening, March 10. The First M. E. Church was full to overflowing and the large audience was most enthusiastic.

Mr. Werrenrath was in excellent voice and his program presented an unusually interesting variety of songs, many of which were heard in Duluth for the first time. "The City of Joy," a new cycle written for Mr. Werrenrath by Deems Taylor, was unique and entertaining, followed by "Witch Woman," by the same composer, as an encore. Mr. Werrenrath was given a real ovation and was forced to add again and again to his most generous program.

Isabel Pearson Fuller was a superb accompanist.

A large audience greeted the eighth Twilight Concert of the Duluth Orchestra at the new Armory yesterday afternoon.

Beethoven's First Symphony, and Goldmark's "Sakuntala" Overture were given a sympathetic and intelligent reading. The able soloists were Bernard Seigert, cellist, and Harry Cunningham, bassoon.

Each concert shows decided improvement and great credit is due Conductor Fred G. Bradbury for his untiring efforts in maintaining the high standards set.

B. E. R.

Ramon Blanchart Returns From Opera Season in Barcelona

BOSTON, March 18.—Ramon Blanchart, of 53 University Road, Brookline, baritone of the former Boston Opera Company and instructor in the opera class of the New England Conservatory of Music, has returned to this city from Barcelona, Spain, his native city, where he has been singing principal roles during the operatic season at the Gran Teatro del Liceo under direction of Juan Calvet. He reports a successful season and generally favorable business and social conditions at the Spanish commercial center. "There is no likelihood," said Mr. Blanchart, "that Spain will be drawn into the war. Like this country, it is profiting largely by war orders, and Barcelona, with its many manufactures, is especially busy." Mr. Blanchart resumes his classes at the Conservatory this week.

W. H. L.

was assisted by Eleanor Foster Kriens at the piano. Mr. Kriens was also represented by a group of songs, "Le Soir," "La Lettre d'adieu," "Trost," "Frühling," "February Afternoon" and "Love in April." They were splendidly sung by Mme. Verkerk, who, besides being a skillful interpreter, possesses a soprano voice of fine quality and great power.

Ward-Stephens, who has recently won much favorable comment both as composer and pianist, was represented by two groups of songs, one sung by Mr. Martin, the other by Mme. Nevada Van der Veer. Mr. Martin, with his smooth bass voice of agreeable quality, sang "Be Ye in Love with April-tide?" "Separation," "The Rose's Cup" and "There Is Ever a Song Somewhere." "The Rose's Cup," a real gem of song, won most applause. Mme. Van der Veer used her rich contralto tones as well as her interpretative powers to good advantage in Mr. Stephens's "Among the Sandhills," "When in Thine Eyes I Gaze," "Amid the Roses," "The Nightingale," "There, Little Girl, Don't Cry!" and "Summer-time." All the songs of Mr. Stephens have a direct appeal and are certain to achieve popularity. Both Mr. Stephens and Mr. Kriens were heartily applauded by a most appreciative audience.

H. B.



The Music Study Club of Seattle, Wash., on March 14, had an entire program of Indian music by MacDowell, Burton, Troyer, Cadman and Kroeger.

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John Orth of Boston gave his lecture-recital, "With Liszt in Weimar," in Tilton, N. H., under the auspices of the Woman's Club and Tilton Seminary, on March 18.

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Henrietta Mildred Turell of Middletown, N. Y., contralto soloist in Holy Trinity Church, New York, was married on March 14 to Harmon Francis Mentley of Middletown.

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Edith Cary Page, soprano, and Isabel Murphy, mezzo-soprano, gave a joint song recital in Colonial Hall, Quincy, Mass., on Saturday evening, March 11. Florence Olney was the accompanist.

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James W. Cheney, Jr., formerly organist and choirmaster of St. Paul's Protestant Episcopal Church, Washington, D. C., has accepted the position of organist at the First Baptist Church of Pittsburgh.

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The fourth of the series of organ recitals at St. David's Protestant Episcopal Church, Roland Park, Baltimore, was given by Eugene Wyatt, organist and choirmaster of the church. The assisting soloist was Thomas D. Ruth, bass.

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Cara Sapin, contralto, formerly a member of the Boston Opera Company, and Henry Gideon of Boston gave a song and lecture recital before the Arlington Boat Club in Arlington, Mass., on Feb. 29.

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Suzanne Zimmerman, soprano, appeared recently before the music committee of Chiropean Club, Brooklyn, N. Y., assisted by Louise Reid, violinist. Miss Zimmerman was heartily applauded for her singing of songs by Brahms, Thomas, Cadman and Hildach.

* * *

Haydn's "Creation" was presented at the First Presbyterian Church, Seattle, Wash., March 12, with a chorus of sixty voices and Anna Watson Bewell, soprano; Harrison T. Raymond of Everett, Wash., tenor, and Frank E. Snyder of Butte, Mont., bass.

* * *

Jessie L. Havill, organist, and Yenula Canalois, violinist, were heard in recital at the vesper services of the First Congregational Church of Lorain, Ohio, on Sunday, March 5. Compositions by Bach, Barnby, A. Walter Kramer, Fritz Kreisler and Rogers were given.

* * *

Hilda Biyar, dancer; Mildred Dilling, harpist, and the Little Symphony, under the direction of George Barrère, gave a benefit performance for the Polish Victims' Relief Fund, at the Plaza, New York, March 8, under the patronage of Mr. and Mrs. Paderewski.

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The twenty-seventh annual celebration of St. David's Day was held on Wednesday evening, March 1, at the Tabernacle Congregational Church, Scranton, Pa. Among the participants were Thomas Beynon, Thomas Abrams and Stanley James.

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A community concert was given in Scranton, Pa., on March 20. Among those who helped to make the affair a success were the Keystone Quartet, T. Beynon, J. Evans, D. Jenkins and A. Pilling; William Williams, Mrs. Martha M. Owens, Mrs. Robert Brand and Kate Davis.

* * *

Justin L. Harris presented his pupil, Naomi Brown, soprano, in a recital Thursday evening, March 9, at the St. Paul's Parish House, Oklahoma City, Okla. She was accompanied by Amanda O'Connor and had the assistance of Mrs. Robert Haotzschue, violinist; Jeannette Beadles, harpist, and Raymond Selders, flutist. The Ladies' Music Club gave its fifth program in the Musical Art Institute on March 11. A concert presentation of a large portion of "Mignon" was given.

The first anniversary of the Musical Art Club of New York was celebrated with a costume ball Saturday evening, March 11. Impromptu numbers were given by Mr. Heidenberg, pianist; Mr. Lohr, tenor; Mr. Fine, baritone, accompanied by Miss Fine, and a recitation by Mr. Spiero.

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The March meeting of the St. Ambrose Musical Society, New Haven, Conn., was held on March 13 at the home of Mrs. James Gillies. A program was given by Miriam Kelly, Mrs. Burr, Carolyn Lubenow, Mrs. Gillies, Ruth Lathrop, Kate Lee Lewis and Mrs. Grace Walker Nichols.

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One of the interesting programs of the Scranton (Pa.) Century Club was given on Tuesday, March 14, when the soloists were Mrs. Robert Brand, violinist; Ruth Wolff, vocalist; L. B. Phillips, pianist, with Harold S. Briggs, accompanist. A program largely devoted to the classic composers was delightfully presented.

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James W. Cheney, Jr., of Washington, D. C., holder of the Peabody Organ Diploma, has accepted a position as organist and choirmaster of the First Baptist Church of Pittsburgh. He will give his farewell recital March 26 in St. Paul's P. E. Church of Washington, where he was for many years organist and choirmaster.

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The Aeolian Club of Stetson University, DeLand, Fla., was heard in concert at Daytona, Fla., under the auspices of the Palmetto Club on March 9. Under the direction of B. V. Guevchenian an interesting program was given by the club chorus and its soloists, France Sparber, Louise Hulley, Julia Church, Lilian Wells, Mona Bates and Elizabeth Miller.

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Three branches of Scandinavian music, opera, concert and church, were studied at the March meeting of the Crescendo Club of Atlantic City, N. J. The program was arranged by Mayme Bolt, assisted by Jessie Willets. Another interesting event of the week was the recital of classic music by Frederick Hall, organist of St. James' Church.

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The Cecilia, the choir of the Western Theological Seminary, Pittsburgh, was heard recently in a concert at the Seminary Chapel, under the direction of Charles N. Boyd. Soloists were Winifred Reahard, Mrs. Blanche Hilliard Robbie, William Kottman and Ralph K. Merker. On March 14, Mr. Boyd gave a lecture-recital on "Chorales and Chorale Preludes."

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A joint committee of the Daughters of Indiana in New York and the Indiana Society of New York gave a musical March 20 at the Hotel McAlpin, the proceeds to be used in assisting fellow Hoosiers who are in straits. The artists included William Wade Hinshaw, Helen Warrum, Mrs. Florence Mulford, Mary Seiler and Ernest Hussar's Hungarian Orchestra.

* * *

The Tollefson Trio will give its annual New York recital at the Harris Theater the afternoon of March 26. One of the works will be the Rubin Goldmark Trio, Op. 1, in D Minor. Much interest is being manifested in the coming American tour, season 1916-17, of the Tollefson Trio, under the management of Maurice & Gordon Fulcher, the major portion of which tour has already been booked.

* * *

The Centralia, Wash., Musical Club is a recent addition to musical organizations of Washington, which is now rehearsing for its first concert under the leadership of Ernest E. Sheppard of Tacoma. A recent event of interest was the recital given by the advanced pupils of Julia Robbins Chapman on Friday evening, March 3. Appearing were: Edna Newell, Irene Toles, Moro Jewell, Nellie Newell, Myrtle Barner, Harold Clark and Mrs. William Oliver.

The Friday Morning Music Club of Washington, D. C., gave a pretentious program at its recent meeting when an organ recital was offered by Maud Sewall. The chorus was also heard under the direction of Heinrich Hammer, and Lucy Brickenstein and Elsie Edwards contributed a vocal duet.

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George Rasely, Boston tenor, was the assisting soloist at a musical vespers service given in the Unitarian Church, Winchester, Mass., on Sunday afternoon, Feb. 27. Mr. Rasely gave solo numbers by Mendelssohn, Chadwick, Sullivan and Spence. Mrs. Anna Winn Lochman was the organist.

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More than 2000 persons met in the High School Auditorium of Dunmore, Pa., for the third evening of community singing, on Thursday, March 2. One of the features of the evening was the singing of "Pennsylvania" by the vast audience, the State song being followed by old familiar songs and ballads, members of the church choirs of the city leading in the singing.

* * *

Ben Stad, the Dutch violinist, who is now located in Philadelphia, introduced a number of his advanced pupils at a recital given at the Ritz-Carlton Hotel on Saturday afternoon, March 4. Those who appeared were Camille Plasschart, Isabel Adams, Regina Neutra, Lea Langevin, Samuel Salkin, Oscar Stein, A. Cranes, Jacob Tofsky and S. Feldman, with Dorothy Neebe at the piano.

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A studio recital given on March 4 in St. Louis by advanced piano pupils of Florence E. Hammon introduced the following performers: Georgia Porter, Louise Edwards, Pauline Wurdack, Mildred Garrels, Eleanor Chase, Esther Capen, Alice Ferrier, Mary Kent, Marion Keith, Violet Nichols, Julia Cady, Katherine Bradley, Julie Stevens Bacon and Elizabeth Ehlers.

* * *

Under the direction of Sydney Lloyd Wrightson, with Harvey Murray at the organ, the Church of the Covenant, Washington, D. C., offered an elaborate program of religious music recently. The solo parts were ably taken by Richard P. Backing, J. Walter Humphrey, Netta Craig, S. J. MacWaters, Beulah Harper and Mr. Wrightson. Mr. Murray added several organ solos.

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Under the patronage of Mrs. Elizabeth Daniels, members of Rho Chapter of the Mu Phi Epsilon Sorority of Washington, D. C., contributed a program which displayed their musical skill. Those who participated were Margery and Dorothy Snyder, Carry Bruce, Elizabeth Leckey, Margaret Marean, Isabel Prim, Frances Gutelius, Ardela Moore and Mrs. Henrietta Flynn.

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In the sixth students' recital given at the European Conservatory of Music, Henri Weinreich, director, on March 16, pupils of Director Weinreich and Julius Zech were heard, those taking part being Minnie Yankoff, Josephine Matassa, Marie Skrabek, Mella Wilson, Hilda Senft, Catherine Luedcke, Lillian Spoer, Dorothy Hoenes, Ethel Ashman, Eleanor Riebel, Ruth Amos, Nellie Eisinger, Barbara Zerheusen and George Theiss.

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George M. Castelle, baritone, and Mrs. Virginia L. Castelle, pianist, of Baltimore, were heard at the Ladies' Glee Club, Mt. Washington, Md., March 14. In a piano recital under the auspices of the Women's Club of Preston, Md., on March 3, M. Ferdinand Kuehn, the Baltimore pianist, was the soloist. Elmer Vogts, violinist, and Aurelia Behm, pianist and vocalist, gave a joint concert at Albaugh's March 10.

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The Rhys-Herbert operetta, "Sylvia," was presented by the musical organizations of the Moline (Ill.) High School on Friday evening, March 3, a large audience attending and expressing its appreciation of the excellent work by the young singers. The operetta was given under the direction of Elizabeth Peterson, instructor of public school music, and those scoring especially were Nina Miller, Henrietta Mohr, Gladys Anderson, Marvel Griggs and Clifford Skogh.

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The Japanese opera, "Jappyland," was given by nearly 600 singers of Troy (N. Y.) and vicinity Friday and Saturday evenings, March 3 and 4, in Proctor's Theater, for the benefit of the Troy centennial celebration fund. The opera was produced by Edward H. Coats of New York, assisted by Thelma Gilmore, formerly with the Savage Grand Opera Company. The music was in charge of William T. Lawrence, with Carrie May Phillips at the piano.

A delightful musicale was given recently by the Tuesday Musical Club at the Twentieth Century Club, Pittsburgh, the program being devoted to Tchaikovsky and Rubinstein. The participants included Mrs. E. W. Edmondson, Helen Roessing, Gertrude Heaps, Eda Keary, Edna Schoyer, Hazel Peck and Rose Leader. Mrs. Charles M. Clarke read a sketch on the lives of the composers whose works were used on this occasion.

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The engagement of Ruth Schuessler to Otto Geiler of Philadelphia was announced on March 18 by her parents, Mr. and Mrs. Henry Schuessler of Brooklyn. Miss Schuessler is an amateur musician and her father is secretary of the United Singers of Brooklyn. The fondness of both Miss Schuessler and Mr. Geiler for music brought about their romance, as he leads an orchestra in Philadelphia and continues his musical work in the summer at Seaside Heights, N. J., where the two first met last summer.

* * *

Mrs. Aaron Claffin, who as Mabel Weeks was widely known as a singer before her marriage in 1912, will return to the stage and assume the prima donna rôle in Lehar's "Alone at Last" on tour. The operetta ended its engagement in New York on Saturday night, but will return for the summer. Mrs. Claffin will have the rôle originated by Marguerite Namara. She was heard last in the all-star revival of Gilbert and Sullivan's "Pinafore" at the New York Hippodrome.

* * *

A number of the most talented pupils of Mrs. Phillips-Jenkins, the Philadelphia vocal teacher, appeared with great success in the series of March anniversary concerts, in Egyptian Hall, at the Wanamaker store, March 9 and 10. Following a recital in which the participants were Kathryn McGinley, Mildred Warner and Bessie Phillips, the Chinese operetta, "The Feast of the Little Lanterns," was presented under the direction of Mrs. Phillips-Jenkins, with a cast including Vandalia Hissey, Hilda Schoch, Effie Marcus and Sophie Maley.

* * *

Herbert Foster Sprague, organist of Trinity Church, Toledo, Ohio, was heard in a recital of classic compositions on Tuesday, Feb. 22, a large audience hearing the excellent program. Mrs. Oswald, soprano, was the assisting soloist. Trinity choir singers were heard in concert, under the auspices of the Toledo Museum of Art on Sunday, Feb. 20, when the soloists appearing were Clifton Dush, Herbert Wright, Robert Rogers, R. Morris, L. E. Markley, A. Hoffman, R. Chapman, Harry Purcell Blair, Harry Turvey and Herbert Foster Sprague, assisted by the choir of forty-five men and boys.

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Mrs. Susan Hawley Davis, vocal teacher of Bridgeport, Conn., gave a students' musicale in her studio on March 13, when the following of her pupils were heard: Mrs. Ada Tuck Whitaker, Mabel Smith, Marion Munson, William White, Anna L. Troy, B. Merle Wilcox, Beatrice Goodell, R. J. Kirk, Elsie Nobbs, Charles Mertens, Doris Clark, Lydia Walsh, Ethel Hegeman, Isabel Gregory, Ella Harrington, Mrs. Frank Munich, Joseph C. Haffner, Mrs. Eleanor Lines Powell, Norman Neale, Irene Havrilla, Mrs. Lucien T. Warner, Alois T. Havrilla and Marguerite Bishop.

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An audience which filled the Y. M. C. A. Auditorium at Tacoma, Wash., on Friday evening, March 10, listened with manifest appreciation to the orchestral program arranged by Sewell S. Snapp. Prominent Tacoma singers who appeared were Mrs. J. Austin Wolbert, Mrs. E. E. McMillan, Dr. Robert L. Schofield and Fritz Kloepfer. At the assembly of the Woman's League of the First Congregational Church an elaborate program was presented by Mrs. W. O. Chapman, Mrs. Donna Bell Jackson, the Ensemble Violinists' Club under the direction of Mrs. C. E. Dunkleberger, with Irene Riehl as accompanist, and Esther Waterman of Seattle as soprano soloist.

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Florence Newell Barbour, composer and pianist, presented her pupil Mary Beebe in a recital at the Barbour home, in Rochester, N. Y., March 3. Miss Beebe played with style and considerable technical ability. On March 6, in Rochester, the advanced pupils of Charles F. Boylan were heard in a song program. Susan Thompkins Medrow, local violinist, was the assisting artist, and her playing afforded much pleasure. The singers included Ralph Scobell, Jessica Requa, Clyde Miller, Robert Monaghan, Sarah Requa Vick, Elinor Holman Neville, Carrie Dalrymple, Minnie Lee Evans and Donald Cole. Mrs. R. R. Fleming and William C. Sutherland were the accompanists.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—Syracuse, N. Y., March 27; Paterson, N. J., April 25; Ithaca, N. Y., April 27.

Althouse, Paul.—St. Louis, April 18; Newark, Ohio, April 20; Watertown, N. Y., May 2; Rome, N. Y., May 5.

Amato, Pasquale.—Washington, D. C., March 31.

Baker, Martha Atwood.—Boston, April 27.

Barrows, Harriet Eudora.—Providence, R. I., April 6.

Biggs, Richard Keys.—New York City (St. Luke's Church), March 30; Brooklyn (Boys' High School), April 2, 9, 16, 23, 30; New York City (Æolian Hall), April 18.

Black, Temple.—New York (Plaza), March 29.

Brenner, Orina E.—Brooklyn, March 25.

Bridewell, Mme. Carrie.—Greenwich, Conn., April 11; Keene, N. H., May 19.

Campbell, John.—Spartanburg, S. C., May 17, 18, 19.

Casals, Pablo.—East Orange, April 7; New York, April 8; Northampton, Mass., April 12.

Chapman, Margaret.—Brooklyn, N. Y. (Arioso Society), April 30.

Claussen, Julia.—Chicago, March 31, April 1; Urbana, Ill., April 3.

Cole, Ethel Cave.—New York, March 31; Pittsburgh, April 3; Boston, April 20.

Combs, Laura.—Knoxville, Tenn., May 15; Asheville, N. C., May 16; Spartanburg, S. C., May 17, 18, 19.

Copeland, George.—Boston, March 25; Newburyport, Mass., March 28; Pittsburgh, April 13; Richmond, Va., May 9.

Coxe, Calvin.—New York City, March 28; Staten Island, N. Y., April 4; New York City, April 6.

Craft, Marcella.—Philadelphia, April 7, 8; Riverside, Cal., April 23.

Culp, Julia.—St. Paul, March 30; Minneapolis, March 31.

Dadmun, Royal.—Detroit, Mich., March 29; Pittsburgh (Pittsburgh Male Chorus), April 7; six weeks, New York Philharmonic Festival Tour, April 2.

Destinn, Emmy.—New York (Æolian Hall), March 24.

Ellerman, Amy E.—New York City, March 28, April 6; Brooklyn, N. Y., April 9.

Fiqué, Katherine Noack.—New York (Hotel Plaza), March 29; New York (Waldorf-Astoria), April 3; Brooklyn, April 24; Greenville, N. J., April 25.

Friedberg, Carl.—Macon, Ga., March 24; Louisville, Ky., March 27; Erie, Pa., March 31.

Frisch, Povla.—Cambridge, Mass., March 24.

Garrison, Mabel.—Philadelphia, March 27, 29, April 3, 4, 5; Jersey City, April 6; Orphan's Club, Philadelphia, April 22; San Antonio, Tex., Festival, May 8, 9.

Gebhard, Heinrich.—Boston, March 26, April 6.

Genovese, Mme. Nana.—Regent Theater, Paterson, N. J., April 2.

Gideon, Henry L.—Boston, March 28; Boston, April 4, 11.

Glen, Wilfred.—Cleveland, O., April 3; Lima, April 4; Ft. Wayne, Ind., April 6; Kane, Pa., April 7; Fishkill, April 13; Newburgh, N. Y., April 13; New York City (City College), April 14; Mt. Vernon, N. Y. (Mt. Vernon Choral Society in Handel's "Samson"), April 25; Newark, N. J., April 27; Boston (Verdi's "Requiem" with People's Choral Union), April 30; Schenectady, N. Y. ("Martha" with High School Chorus), May 6; New Haven, Conn., May 19; Worcester Festival, Sept. 26.

Godowsky, Leopold.—Philadelphia, April 14, 15; Chicago, April 23; Marquette, Mich., April 24; Lincoln, April 27; Omaha, April 28; Tulsa, Okla., May 2; St. Louis, May 4.

Green, Marion.—New York, April 15; Cincinnati, April 20; Tiffin, Ohio, April 25, 26.

Gruppe, Paulo.—New York (Æolian Hall), March 25.

Gunn, Kathryn Platt.—Brooklyn, N. Y. (University Glee Club), April 6; Brooklyn, N. Y., April 18, 28.

Hamburg, Boris.—New York (Æolian Hall), March 30.

Harrison, Charles.—Philadelphia, March 27; Jersey City, March 30; New Haven, Conn., April 7; New York City, April 11, 12, 13, 14; Wichita Falls, Tex., Festival, April 26, 27, 28; Abilene, Tex., Festival, May 2, 3, 4.

Harrod, James.—New Wilmington, Pa., April 12; Lindsborg, Kan., April 16 and 17; Chicago, April 22; Pittsburgh, April 25; Paterson, April 27; Boston (Choral Union), April 30; Providence, May 1; Englewood, May 2; Newark, May 4; Schenectady, May 6; Ridgewood, May 8; Jersey City, May 11; Nashua, May 18, 19.

Hartley, Laeta.—Watertown, April 17.

Hazzard, Marguerite.—Spring Festival, Mt. Vernon, N. Y., May 19.

Heinrich, Max.—Song recital, Princess Theater, New York, March 28.

Henry, Harold.—Dallas, Tex., March 24.

Hills, Charlotte Williams.—Irvington-on-Hudson, N. Y., March 23; Brookline, March 25.

Hinshaw, W. W.—New York (Columbia University Chorus), April 11.

Hodgson, Leslie J.—Danville, Va., March 27; Charleston, S. C., March 30; Macon, Ga., April 4; Norwalk, Conn., April 15.

Holt, Gertrude.—Rockland, Mass., April 7.

Howard, Kathleen.—Buffalo, April 27.

Hubbard, Havrah (W. L.)—Opera Talks—March 25, Indianapolis, Ind.; March 27, Chicago, Ill.

Hunt, Helen Allen.—New York, April 10.

Jeffords, Geneva Holmes.—Providence, R. I., March 26.

Kaiser, Marie.—Detroit, March 25; Akron, Ohio, March 27; Canton, Ohio, March 28; Mansfield, Ohio, March 29; Barberton, Ohio,

MUSICAL AMERICA

March 30; Youngstown, Ohio, March 31; Bridgeport, April 3; New York, April 15; Albany, April 17; Boston, April 23.

Kerns, Grace.—Chicago, April 10.

Land, Harold.—Yonkers, N. Y., March 26; Mt. Kisco, N. Y., March 29; Yonkers, April 9; New York City, April 10; New York City, April 13; Summit, N. J., April 16; South Orange, N. J., April 21; Trenton, April 23; New York, April 24; Mt. Vernon, N. Y., May 19.

Leginska, Ethel.—New York (Carnegie Hall), March 31.

Littlefield, Laura.—Boston, March 28, 29; April 5.

Lund, Charlotte.—New York, Æolian Hall, March 28; New York, March 30; Brooklyn, with Scandinavian Orchestra, April 16 and 17.

McDowell, Alice.—Boston, May 2.

Malkin, Joseph.—Boston, March 29.

Martin, Frederick.—New York City, April 21; Boston, April 23; Danville, Va., April 18; Fairmont, W. Va., April 25; Morgantown, W. Va., April 27; Greensburg, Pa., April 29; Newark, N. J. (Festival), May 2; Watertown, N. Y., May 4; Syracuse, N. Y. (Festival), March 11; Geneva, N. Y. (Festival), May 11.

Morrissey, Marie.—New York City, March 25; Bayonne, N. J., March 28; Brooklyn, N. Y., March 30; Lima, Ohio, April 4; Fort Wayne, Ind., April 6; Kane, Pa., April 7; New York City, April 14; Newark, N. J., April 16; Jersey City, N. J., April 25; Russian Symphony tour, April 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.

Northrop, Grace D.—Mt. Vernon, N. Y., March 29; Cincinnati, May 1, 2, 3, 4, 5, 6.

Miller, Christine.—Kansas City (Symphony Orchestra), April 4; Peoria, Ill., April 18; Fairmont, W. Va., April 25; Morgantown, W. Va., April 27; Greensburg, Pa., April 29; Newark, N. J. (Festival), May 2; Watertown, N. Y., May 4; Syracuse, N. Y. (Festival), March 11.

Olukonoff, N.—Boston, March 29.

Parks, Elizabeth.—Mt. Kisco, March 29; Lindsborg, Kan., April 16, 18; New Wilmington, Pa., April 27; Cincinnati, April 29; Pittsburgh, Pa., April 25; New York, Aug. 9.

Patterson, E. Eleanor.—Shamokin, Pa., March 28.

Peege, Charlotte.—Milwaukee, April 27.

Rasely, George.—West Roxbury, March 30; Milton, Mass., March 31; Boston, April 18; Plymouth, April 25; Wellesley, Mass., April 27; Winston-Salem, N. C., May 25.

Richards, Lieut. Percy.—New York (Carnegie Hall), April 1.

Rio, Anita.—Ithaca, N. Y., April 27, 28, 29.

Scotney, Evelyn.—Manchester, N. H., March 19; Lowell, Mass., March 20; Framingham, Mass., March 22; Winchester, Mass., March 27.

Sharlow, Myrna.—Wichita, Kan., March 26; Hayes, Kan., March 28; Denver, Col., April 5, 7; St. Paul, April 17; Minneapolis, April 18; Lowell, Mass., April 20; Boston, April 27; Jamestown, N. D., May 8.

Seydel, Irma.—Boston, March 26; Lowell, Mass., March 29; Evanston, Ill., April 6; Chicago, April 8, 9; New York, April 11.

Shaw, Loyal Phillips.—Boston, April 3.

Schofield, Edgar.—Plymouth, Mass., April 14; New York, May 9; Montreal, May 17.

Simmons, William.—Brooklyn, March 31; Englewood, N. J., April 10; Hartsville, S. C., May 3 and 4; Schenectady, N. Y., May 25.

Simonds, Raymond.—Lexington, Mass., April 12.

Spalding, Albert.—Benton Harbor, March 27; Detroit, March 27; Newark, March 31; New York, April 1, 2; Easton, April 3; Boston, April 4; Williamson, April 5; Jersey City, April 6; Utica, April 12; Chicago, April 23; New York (Harlem Philharmonic), April 27.

Sundelin, Marie, Mme.—New York (Carnegie Hall), March 25; New York (Carnegie Hall), April 1; New York (Hotel Astor), April 27; Worcester, Mass., April 30; Lowell, Mass., May 9; Boston, June 4; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20.

Stoessel, Albert.—Boston, March 29.

Thomas, Nicola.—New York, March 28, 30, and April 8; Englewood, N. J., April 10; New York, April 13; Flushing, April 26.

Tollefson, Mr. and Mrs. Carl H.—New York, March 25 and April 15.

Torpade, Greta.—New York, April 10, Princess Theater.

Van Dresser, Marcia.—New York, April 2.

Verd, Jean.—East Orange, April 7; New York, April 8; Northampton, April 12.

Wakefield, Henriette.—Buffalo, April 17; Boston, April 30.

Wells, John Barnes.—Glen Cove, L. I., March 26; Mt. Vernon, April 3; Washington, April 5; Jersey City, April 7; New York, April 16, 18; Richmond, Va., April 21; New York, April 27; Orange, N. J., April 28.

White, Howard.—Manchester, N. H., March 19; Lowell, Mass., March 20; Framingham, Mass., March 22; Winchester, Mass., March 27.

Williams, Grace Bonner.—New London, Conn., March 29; Boston, April 2; Ithaca, N. Y., April 29.

Orchestras, Quartets, Choruses, Etc.

American-Scandinavian Society Concert.—Carnegie Hall, New York, March 25; (Ole Windstad, Conductor); Soloists, Marie Sundelin and Herman Sandby.

Chicago Symphony Orchestra.—Detroit, March 27; Cleveland, March 28; Dayton, March 29; Milwaukee, April 3; Chicago, April 4; Aurora, April 17.

Cosmopolitan Quartet.—New York (Century Theater Club), April 28.

Criterion Male Quartet.—Livermore Falls, Me., March 25; Farmington, Me., March 27; Wilton, Me., March 28; Rumford Falls, Me., March 29; South Berwick, Me., March 30; New York, N. Y., March 31 (afternoon), Brooklyn (evening); Bloomsburg, Pa., April 3.

Kneisel Quartet.—Chicago, March 26; Fresno, Cal., April 3; Redlands, Cal., April 4; San Diego, April 25; Los Angeles, April 6; Claremont, April 7; Santa Barbara, April 8; San Francisco, April 9; Oakland, April 10; Berkeley, April 11; San Francisco, April 12; Stanford University, April 13; Sacramento, April 14; Lincoln, Neb., April 15.

Roget's International Chorus.—New York, April 10; Boston, April 11; Newark, April 12; Philadelphia, April 13; Atlantic City, April 14; New York, April 15; Boston, April 16; Newark, April 17; Philadelphia, April 18; Atlantic City, April 19; New York, April 20; Boston, April 21; Newark, April 22; Philadelphia, April 23; Atlantic City, April 24; New York, April 25; Boston, April 26; Newark, April 27; Philadelphia, April 28; Atlantic City, April 29; New York, April 30; Boston, April 31; Newark, April 1; Philadelphia, April 2; Atlantic City, April 3; New York, April 4; Boston, April 5; Newark, April 6; Philadelphia, April 7; Atlantic City, April 8; New York, April 9; Boston, April 10; Newark, April

SUNDELIUS PROVES PRACTICABILITY OF BOSTON AS CENTER FOR ARTIST TOURS

Stimulating Impetus Given by National Careers of This Soprano and of Other Pioneers Who Have Blazed the Trail Along the Same Line—Ingratiating Personality of This "Swedish Nightingale"—To Introduce Unfamiliar Songs in New York Scandinavian Concert of March 25

WITHIN a few years Boston will doubtless become as much of a center for the promulgation of artists' tours as it now is for the generation of musical culture. When this happens, Boston's touring artists of that time will be much indebted to its pioneers of to-day who have blazed the trail along this line. It is astonishing that "The Hub," with all its musical advantages, has not made itself felt as a national center about which the tours of artists have revolved—at least, not so much so as New York or Chicago. Perhaps it is due to Boston's geographical position, which does not make it so readily accessible to a wide radius of territory as do the locations of Chicago and New York. At any rate, several artists have proved that it is quite possible to make a name as a national artist with Boston as a radiating point, and one of the most successful of these is Marie Sundelius.

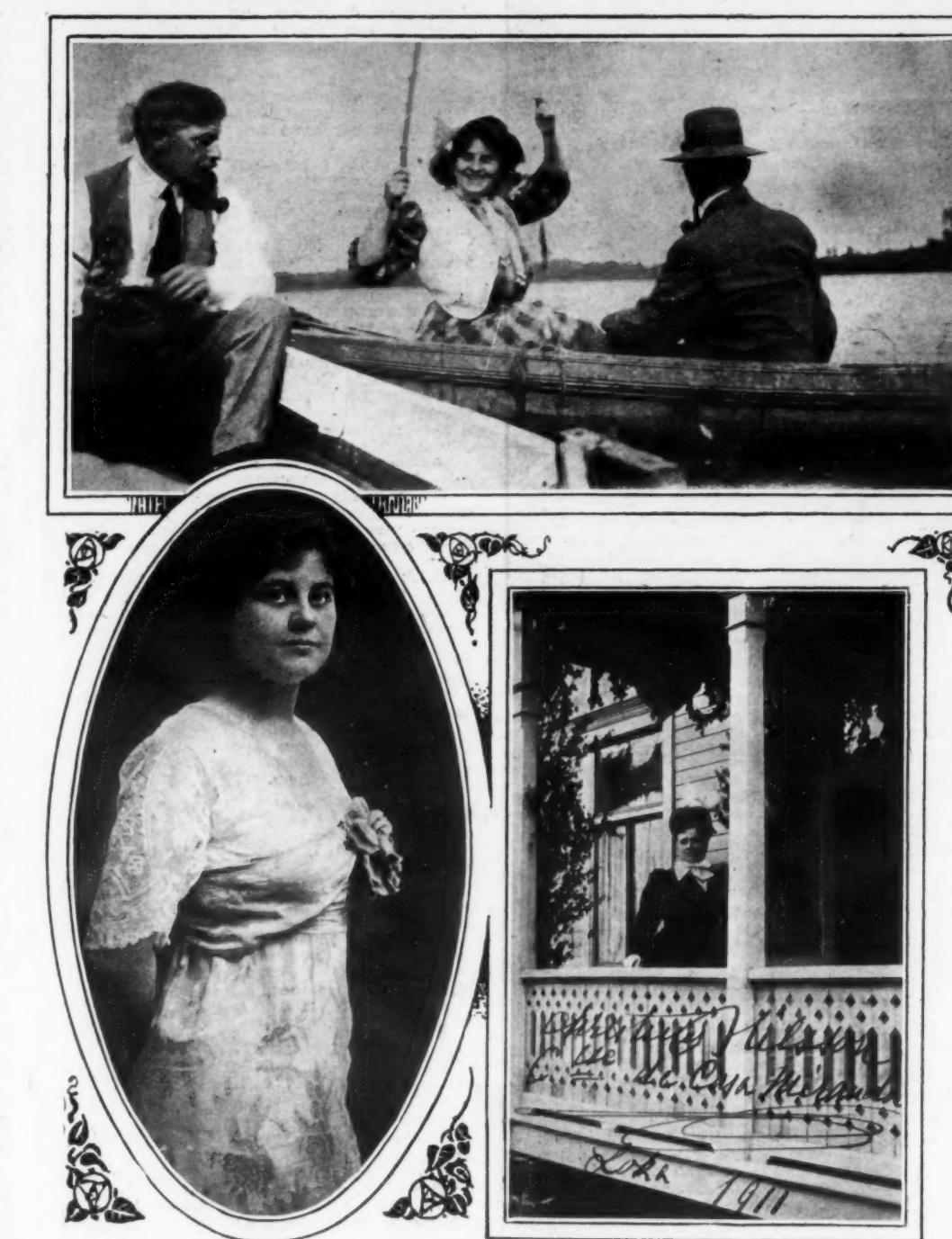
During the rather brief time that she has been in the concert field this soprano ("whose Boston address is merely an achievement of travel," as Walter Anthony pointed out in the San Francisco *Chronicle*) has made her name known all over the East and Middle West. And last summer she journeyed all the way to the Pacific Coast, where she was a soloist in the big Swedish festival at San Francisco. During this career she has sung return engagements with the Boston, Minneapolis and St. Louis Orchestras, has been soloist with the New York Oratorio Society, the Chicago Apollo Club and many other prominent choruses, besides engagements in a number of important festivals.

Her Personality

Some of the facts concerning Mme. Sundelius's work were voiced by her one day during a visit to the New York office of her manager, Gertrude F. Cowen. To be exact, they were voiced by Mrs. Cowen, for the soprano has that somewhat rare quality among artists—modesty. Typical of her character is a remark which she made concerning a photograph of herself which had been admired. "Oh, that makes me look too youthful!" she said. Fancy a prima donna objecting to a picture because it made her look youthful! Only one who really did look young would dare to pronounce such a judgment.

Youthfulness is indeed a dominant quality in this singer's personality—coupled with a charm and sincerity such as make it evident that, no matter what success she gains, in the gaining of it she will always be the lovely woman that we now find her. In fact, those who have merely sensed her individuality across the concert platform will be quite prepared to know that here is a singer who has a beautiful home life. She is devoted to her husband, a prominent Boston physician, and he is proud of her artistic development and deeply interested in her career.

In relating the start of her career, Mme. Sundelius said: "My first fee was



Below, on Left, Marie Sundelius, the Gifted Soprano of Boston; on Right, Snapshot of Christine Nilsson at Her Home in Loka, Sweden, Autographed for the Younger "Swedish Nightingale." Above, Mme. Sundelius on a Fishing Trip During a Visit to Sweden. The Singer's Husband Is Seen at the Right

\$3 for singing two services in church, and I was mighty proud of that, let me tell you."

Mrs. Cowen supplied the picturesque fact that the soprano first used to sing to her own accompaniment on the guitar. "The credit for the discovery that I had a voice," supplemented Mme. Sundelius, "belongs to the Boston teacher, Mme. Axeline de Berg-Lofgren, for it was she who pointed out to my family that my voice was worth cultivating and persuaded them to have me study singing. I took my first lesson when I was nineteen."

Mrs. Cowen entered as a factor in Mme. Sundelius's career when she was the Boston correspondent for a musical paper. "In my duties I had seen the great possibilities in her, and had figured her out as a 'comer,'" Mrs. Cowen explained. "Now, all the time I had intended to become a musical manager, and when I did go into business for myself I said to Mme. Sundelius, 'Let us take up this thing together and see if we cannot make you a national artist.'

"The outcome was that I had her come to New York, and I arranged five hearings for her. Each of those hearings resulted in an engagement. And her career has been going ahead ever since. She has already made several appearances in New York this season, and is to sing two more times here—in the American-Scandinavian Society's concert at Carnegie Hall on the evening of March 25, and as soloist with the University Glee Club in its next concert. To show how far ahead her bookings go, I might

tell you that I have arranged for her a New England tour for February, 1917, and an inquiry has come from the coast for a date late in that year. She is a delightful artist to work for," continued the manager, "for she is a pleasure to deal with, and she makes it a principle never to disappoint an audience."

Compatriot of Nilsson

The "Swedish Nightingale" is a title that has been bestowed upon this singer, who comes from the land which gave the world Jenny Lind and Christine Nilsson. The appended autographed snapshot of the latter diva—which is greatly prized by her young countrywoman—was taken on the veranda of the Nilsson summer home in Loka, Sweden.

There is scarcely any Scandinavian

artist before the American public who has more widely reflected credit upon the Northland than has Marie Sundelius, for besides her standing among the singers as a daughter of Scandinavia, she has been a zealous exponent of the Scandinavian composers. She has hardly ever sung a recital program on which the songs of Scandinavians have not figured.

"In the American-Scandinavian Society's concert on March 25," said the singer, "I shall sing four Scandinavian songs that are unfamiliar to New Yorkers. For instance, there is the herd girl's song, 'Vallpigelat,' of Bron Beckman, who hails from the same town in Sweden from which I come. His music has the folk flavor. Then I shall give Alfvén's 'Skogen sofer,' or 'The Wood Is Asleep,' and his 'Angst,' or 'Fear,' besides Sjögren's 'Jeg ser for mit öje.'

"Through the kindness of Louis Koemmenich, I have found an aria from the opera 'Die Hexe,' music by the Dane, August Enna. Mr. Koemmenich happened to have the score and spoke to me of it when I complained how hard it is to find Scandinavian music here.

In Touch with Scandinavia

"I have been keeping in rather close touch with the musical output of the Scandinavian countries—until the war came—for I have secured many of the songs on our summer visits to Sweden, and my friends over there keep on the lookout for good new numbers and see that I get them."

Although Mme. Sundelius came to America when ten years old, she has remained in the atmosphere of the Scandinavian speech. "Swedish was spoken about the house when I was a child," she relates, "and that is what my mother speaks to-day."

While Mme. Sundelius has won a big following from the great general public of America, she also has a wide vogue among the Swedish societies of the country. "There has been no direct campaign to this end," explained Mrs. Cowen, "for I thought it best to let the matter take care of itself. I knew that if Mme. Sundelius first won a popularity with all classes of Americans, the Swedes would be proud of her and would seek her as a soloist with their societies. Such has been the case. They have engaged her, and they have frequently exceeded their usual allowance for soloists in order to pay her a higher fee."

K. S. C.

More Metropolitan Artists Engaged for Opera in Havana

In addition to the engagements already announced of Enrico Caruso, Frances Alda and Conductor Bavagnoli for the forthcoming season of opera in Havana, it is given out that Ida Cajatti and Messrs. Botta, De Luca, Tegani, Malatesta and Bada will also represent the Metropolitan Company in the Cuban season. There is a report that Caruso will receive \$7,000 for every appearance, the same fee which he received at Buenos Ayres.

Maud Allan Recovered

Completely recovered from the effects of an operation for appendicitis which she underwent three weeks ago, Maud Allan, the dancer, left the German Hospital of New York, March 19, and returned to her apartments in the Hotel Seymour. Although her condition at first was reported critical, Miss Allan was strong enough last Sunday to walk to her motor.

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